



Arcane Masters

Masterpieces from India and the Himalayas

“The sources of great rivers, like those of great men, are often obscure – some hidden crevice high on a mountain. But in the fullness of time, the world sees their glory. So, too, shall it be with us.”

The Mahabharata

Ramesh Kapoor, Clanci Jo Conover,
Livia Gao, Sanjay Kapoor,
Along with many Respected
Contributors



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This Catalog is dedicated in loving memory to my late Grandmother,
Urmil Kapoor (1941- 2018), and to my late father, Vineet Kapoor (1967 - 2015)

*"The Spirit is neither born nor does it die at any time. It does not come
into being or cease to exist. It is unborn, eternal, permanent, and primeval. The Spirit is not
destroyed when the body is destroyed. (2.20) Weapons do not cut this Spirit, fire does not burn it,
water does not make it wet, and the wind does not make it dry. The Spirit cannot be cut,
burned, wet, or dried. It is eternal, all-pervading, changeless, immovable,
and primeval. Atma is beyond space and time. (2.23-24)"*

The Bhagavad Gita

Foreword

With great pleasure and pride, I present Kapoor Galleries' latest catalog. Among other masterpieces, this publication showcases a distinguished Kangxi style bronze in the rare form of Chittavishramana Lokeshvara.

This catalog is also a celebration of the gallery's forty-plus years of success as a family enterprise, and a tribute to my grandfather, Ramesh Kapoor, and late grandmother, Urmil Kapoor, whose pioneering efforts helped bring the field of Indian and Himalayan art to where it is today. After India's partition in 1947, Ramesh left Pakistan along with his parents and migrated from Lahore to Jalandhar, India. There, the government allocated his father, Shri Prashotam Ram Kapoor, an empty store where he could establish his own business. An avid reader, my great-grandfather always carried books with him, which led to a thrift merchant offering him an entire private library. Thereafter, my great-grandfather started a rental library, catering to Indian refugees whose displacement left them with ample time to read.

Purchasing this initial library collection spurred my great-grandfather's passion for rare books and led to the acquisition of many private libraries. Some included illustrated books and manuscripts, which helped to propel our family into the field of what is now known as the Fine Art of Indian Miniature painting. When my grandfather finished college in 1958 and joined his father in business, the two worked together to establish relationships with museums and universities, supplying these institutions with coveted masterworks.

As the business grew within India, my family moved to Delhi in 1962. My grandfather's first major break came in 1964, when he sold the famous Himachal bronze Svachchanda Bhairavi to the National Museum in New Delhi. Since then, it has been featured in many major publications including Dr. Pratapaditya Pal's "Bronzes of Kashmir."

Ramesh and Urmil married in 1967. Witnessing an increasing European and American interest in Indian Art, in March 1975 they immigrated to the United States and established Kapoor Galleries Inc. in New York City.

Since establishment, Kapoor Galleries Inc. has played an instrumental role in educating the public about the ancient and classical Fine Arts of India and the Himalayas while encouraging interest amongst both collectors and institutions. For over forty years we have been dedicated to building strong client-dealer relationships, earning the respect, loyalty, and trust of those with whom we build collections. My grandfather, has guided some of the most significant public and private collections of the 20th century, including The Metropolitan Museum of Art, the Los Angeles County Museum of Art, the Art Institute of Chicago, The San Diego Museum of Art, and the Virginia Museum of Fine Arts, just to name a few. With his unparalleled experience, prodigious talent, sharp business mind, and impeccable ethics, my grandfather is a role model for how to be an asset to the art world. In 2004, my grandparents made a substantial donation of Indian paintings to the Norton Simon Museum in Pasadena California, which formed the core of the museum's collection of Indian paintings.

I would like to take this opportunity to thank a number of people for their invaluable assistance and support: Henry, Yvonne, and Mete of ADM Advertising for their counsel, their contributions to this catalog, and their endless patience; Richard Wuchte of Toppan Merrill for his assistance in printing; my friends in the art world for offering their support and sharing their wisdom, the scholars whose critical research contributed to the identification and attribution of many of this catalog's works, including: Dr. Pratapaditya Pal who has offered me both guidance and my new personal mantra: "Stay healthy and become wealthy, but do not be stealthy,"; Jeff Watt and the team at Himalayan Art Resources, the numerous scholars and professors I have met during my time at SOAS, Pujan Gandhi, who is now the Jane Emison Assistant Curator of South & Southeast Asian Art at the Minneapolis Institute of Art (especially for his contributions to the portraits section of this catalog), Daniel Ehnbohm, associate professor of art history at the University of Virginia, Dr. Gursharan Sidhu, Dr. V.C. Ohri, and last but not far from least, Mitche Kunzman. I would also like to thank Clanci Conover for bringing organization to my scattered desktop as well as pioneering and streamlining the concept of an inventory and Livia Gao for her dedication, passion for perfection, temperament which keeps me always on my toes - never allowing for a dull moment, and skilled translation of the objects in this catalog. Without Livia and Clanci, this catalog would not be here for your viewing pleasure today. A special thank you to Douglas Gold- the round ball of joy and boundless energy that he is, equipped to handle any task, and Cameron M. Shay - my good friend and now business partner, who I am forever indebted to for offering me the opportunity to be a part of the legacy that is Graham Shay 1857: Pioneers in the field of 18th- 20th century American and European Art. Finally, I would like to thank my grandfather and late grandmother: for teaching me humility and directing my boundless energy into something constructive, while also making sure to keep my ego in check.

Enjoy this catalog, and I look forward to welcoming you to Kapoor Galleries Inc.

Sanjay Kapoor

序言

很高興為您帶來卡普爾畫廊的最新圖錄,與您共賞包括一尊康熙風格心性安息觀音坐像在內的精品收藏。

同時我也希望藉此機會慶祝我們家族畫廊在過去四十多年裡經營順遂,並向我的祖父拉梅什·卡普爾和剛過世的祖母艾米爾·卡普爾致敬,感謝他們作為行業先驅,以畢生的心血共築起印度與喜馬拉雅藝術領域繁榮的今天。1947年印度劃分後,我的曾祖父母帶著我的祖父從巴基斯坦移民到印度賈朗達爾。當地政府分給曾祖父一處空閒店鋪,希望他可以重整旗鼓,做點小生意養家糊口。我的曾祖父,一個書不離手的讀書人,在偶然的機會下幸運地接手了一整個私人圖書收藏,於是他在店鋪裡成立了一個租書店,為流離徬徨的難民們提供了一處慰藉心靈,打發時間的去處。

成功收購第一批圖書後,曾祖父對珍稀書籍的興趣愈發濃厚,遂又陸續收購了許多私人圖書收藏。其中一些古董書中內含精美的原版手繪插圖和手稿,而正是這些珍貴的圖畫,引領我們家族走進了絢麗多彩的印度細密畫世界。1958年我的祖父拉梅什大學畢業後加入了曾祖父經營的古董行。父子同心協力下,為當地博物館和大學提供了若干難得的藝術珍品,建立了堅固的友誼。

隨著生意蓬勃發展,1962年古董行遷至德里。2年後,我的祖父迎來了他的首個重大成就:新德里國家博物館向他收購了著名的喜馬拉雅爾陪臚銅像。這尊代表著克什米爾最高造像水平的銅像後來頻頻出現在許多重要出版物中,包括著名亞洲藝術歷史學家帕爾博士(Dr. Pratapaditya Pal)所著《克什米爾銅像》。如今,這尊銅像作為重要館藏永久地成列在銅像館中。

1967年,我的祖父母在德里喜結連理。70年代正逢歐美國家對印度文化、藝術的熱情與日俱增,於是充滿了開拓者精神的祖父母在1975年移居到紐約,創立了卡普爾畫廊。

自成立以來,卡普爾畫廊一直積極參與印度和喜馬拉雅古典藝術方面的公教事業,致力於擴大公眾對這一藝術領域的關注與興趣。四十多年來,畫廊十分榮幸地在世界範圍內的藏家間贏得尊重與信任,建立忠誠的友誼。我的祖父更是為許多20世紀重量級公教機構和私人收藏提供了專業指導和一流的藏品,包括紐約大都會博物館、洛杉磯縣立藝術博物館、芝加哥藝術學院、聖地亞哥藝術博物館、弗吉尼亞美術博物館等。以他無可匹及的經驗才華、敏銳的商業頭腦、嚴於律己的道德修養,我的祖父堪稱藝術行業從業者的楷模。2004年,我的祖父母向加州帕薩迪納市諾頓·西蒙博物館捐贈了一批數量龐大的印度繪畫。而這份誠摯的禮物也成為了諾頓·西蒙博物館印度繪畫收藏的核心部分。

我想藉此機會感謝ADM廣告公司Henry, Yvonne, 和Mete和Toppan Merrill公司的Richard Wuchte以無限的耐心幫助完成了這本圖錄;感謝我藝術圈的朋友、前輩給予的厚愛與支持,感謝帕爾博士寶貴的學術指導和贈言:健康富有,坦坦蕩蕩;感謝杰夫·瓦特和所有喜馬拉雅藝術資源網隊慷慨提供的專家意見。感謝我在SOAS讀書期間傾囊相授的教授學者們,尤其感謝Pujan Gandhi現任明尼阿波利斯美術館南亞及東南亞藝術部助理策展人,對圖錄肖像部分的撰寫。感謝弗吉尼亞大學藝術史副教授Daniel Ehnborn,感謝Gursharan Sidhu博士,V.C. Ohri博士,和Mitche Kunzman等學者無價的貢獻。其次我得感謝我的同事夥伴們,感謝Clanci Conover牽頭建立了一個完善的庫存系統,使我雜亂的桌面和文檔庫存都井井有條,有序可循;感謝Livia Gao精益求精的精神使我時刻不敢懈怠,以及她對全冊圖錄中文部分的翻譯、撰寫,若沒有Clanci和Livia不懈的努力和付出,這本圖錄定不會如此賞心悅目;另外我要特別感謝Douglas Gold,感謝他總是熱情洋溢活力四射,勝任所有工作;還有我的摯友,如今的商業合夥人Cameron M. Shay,我將永遠感激他讓我有機會成為Graham Shay 1857的一部分,共同延續18至20世紀歐美藝術的燦爛輝煌。最後,我深深地感謝我的祖父母,感謝他們諄諄教導我要謙遜自省,感謝他們時時鞭策我要勤勉上進。

感謝您的關注,卡普爾畫廊期待與您相見。

Vajrasattva 金剛薩埵*Circa 12th century, 12世紀**Tibet 西藏**Gilt Bronze 銅鑲金**18 5/8 in. (47.4 cm.)**HAR item no. 8213 喜馬拉雅藝術資源網8213號*

Provenance: 來源:

C.T.Loo, Paris, 1930s

巴黎古董商C.T.盧, 1930年代



This outstanding large and richly gilded sculpture is a rare early image of Vajrasattva of majestic size and naturalistic detail of the highest quality. The Bodhisattva is depicted standing tall in a regal poise, adorned in an elaborate crown enclosing an image of Akshobhya, holding a vajra and ghanta. The aristocratic features of his countenance are enhanced by the opulent crown, jewelry and ribbons. Displaying tremendous power and presence, this figure demonstrates the marriage of Pala stylistic elements and the Tibetan sculptural tradition.

Vajrasattva is associated with the sambhogakaya and is invoked as a support for purification practices to dispel obstacles in tantric practice. The Bodhisattva is depicted here standing, holding a vajra in his right hand and a ghanta in his left. The elaborate crown with beaded border is surmounted by a superbly rendered five-pointed crown. The broad, square forehead is offset by the gentle curves of the face. The hair, piled high atop the head, cascades over the powerfully moulded shoulders.

The current figure is one of a group of three which are very closely matched in style, iconography and size. The first, in the British Museum, is another image

of Vajrasattva, the second, in the Cleveland Museum of Art, is an image of Maitreya, both illustrated in Pratapaditya Pal, *The Arts of Nepal*, Leiden, 1974, pls 213 and 214, and discussed by Pal, pp. 214-215, where he notes the 'smooth fluidity that makes the figures exceptionally graceful', a description which applies equally to the current sculpture. All three share the same combination of powerful standing posture and graceful curving form, and similar design motifs including the jewelry and other adornments and the intricate floral designs on the dhoti. Note that Jeff Watt of Himalayan Art Resources has identified this piece as a rare form of Vajrapani rather than Vajrasattva.

See also similar iconography on a larger figure of Vajrasattva, from the collection of A. and J. Speelman assigned to Central or Western Tibet, eleventh to twelfth century, illustrated in Marilyn M. Rhie, and Robert A. F. Thurman, *Wisdom and Compassion: The Sacred Art of Tibet*, London, 1996, p. 464, pl. 219. A possible origin of the unusual three-leaf crown type can be seen on an eleventh century Nepalese figure of Padmapani in the Cincinnati Art Museum, illustrated by Ulrich von Schroder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, p. 329, pl. 86E.



金剛薩埵，Vajrasattva，其中兩個部分Vajra在梵語中是閃電和鑽石的意思，中文翻譯金剛或金剛杵，有無堅不毀之意；而sattva意為有情眾生，是菩薩菩薩的字根。因此金剛薩埵也稱為金剛菩薩，代表著無堅不摧的菩提心。密教中認為修習金剛薩埵法門可止一切惡念，破一切煩惱，淨化罪惡與污穢，並生無量福智。

其形象通常右手執金剛杵，表示摧破十種煩惱；左手執金剛鈴，表示清淨的佛法之音警覺一切有情。在佛教造像藝術中，金剛薩埵以雙盤坐像較為常見，而此尊金剛薩埵，以挺拔優美的站姿呈現，加上尺寸高大，實屬罕見。

此尊金剛薩埵身形健碩，昂首挺胸之姿彷彿表明了他堅定的意志。柔美的手型為立像注入動感的同時，又引領我們的目光自下而上，順著掌中的金剛杵，滑過優雅的輪廓和精美的裝飾，最終落在菩薩靜謐的面龐和權威的寶冠上。

菩薩表情祥和，豐潤的雙唇笑意盎然，所表現出的清淨喜悅之氣令人望之心生嚮往。精巧的三葉寶冠中央端坐著五智佛之一的阿閃佛，代表大圓鏡智或金剛智，耳璫垂肩，繒帶飛揚於耳際，並均飾有豐碩飽滿的花瓣裝飾。

在早期的西藏，鑄造如此體量的鎏金銅像，不僅需要豐厚的財資基礎，更需要篤定的信仰支撐。歷史千轉百回，而這份千年前的虔誠恭敬如今通過這件藝術品，完完整整地呈現在我們面前，溫潤而又充滿力量。

菩薩站姿挺拔，軀體弧度優美，肌肉線條結實，周身佩飾華麗精美，較高臂釧體現尼泊爾造像風格在早期西藏造像中的影響。上身袒露，下身著輕薄貼體及膝長裙，系束帶並打結，衣緣鑿刻梅花紋樣，頗具裝飾意味。

與卡普爾畫廊所藏這尊金剛薩埵在尺寸，造像，和風格上都極為接近的塑像另有兩尊。一尊收藏於大英博物館，另一尊收藏於美國克利夫蘭藝術博物館。類似造像特徵還可參見Marylin M. Rhie和Robert AF Thurman著“慈悲與智慧：藏傳佛教藝術大展”，1996年，第464頁，彩圖219，以及烏爾里希·馮·施羅德著“印度西藏銅像“1981年，第329頁，彩圖86E。

這尊金剛薩埵立像尺寸高大，做工精湛，鎏金飽滿，金色亮目，實屬早期金剛薩埵造像中極為精妙莊嚴的罕見之作。



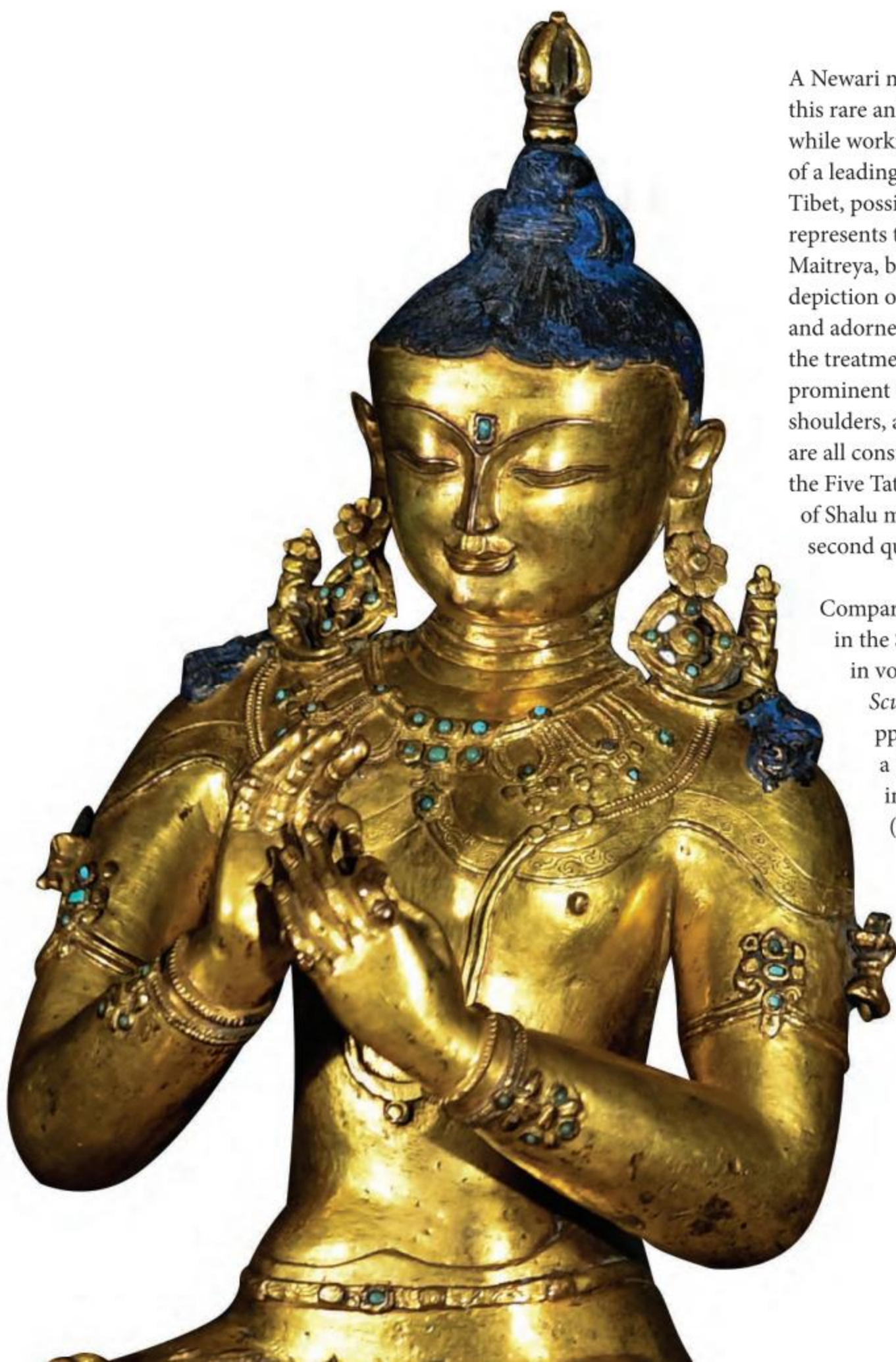


Maitreya 弥勒坐像*Circa 14th century, 14 世紀**Tibet 西藏**Gilt bronze 銅鑲金**16 x 11 1/2 in. (40.6 x 29 cm.)**HAR item no. 8210 喜馬拉雅藝術資源網8210號*

Provenance: 來源:

Private European collection

歐洲私人珍藏



A Newari master most likely cast this rare and commanding sculpture while working under the patronage of a leading monastery in Central Tibet, possibly Shalu. This figure likely represents the Future Buddha Maitreya, but it could possibly be a depiction of Manjushri. Richly gilded and adorned with semi-precious stones, the treatment of the adornments, prominent chin, tresses across the shoulders, and modeling of the body are all consistent with the rendering of the Five Tathagatas in the South Chapel of Shalu monastery, painted in the second quarter of the 14th century.

Compare with a Manjughosa held in the Shalu monastery, published in von Schroeder, *Buddhist Sculptures in Tibet*, 2001, pp.959, no.229C. Also see a 14th century Vajradhara in the Jokhang in Lhasa, (ibid., p. 962, no. 231E), and a closely related figure in scale and detail sold at Sotheby's, New York, 23 March 2007, lot 55.





此尊菩薩手中蓮莖和雙肩上的蓮花已遺失，因此我們無法根據蓮花上的法器準確判斷菩薩的身份。若蓮花上承寶承佛塔和淨瓶，則可斷定其為彌勒菩薩，但若蓮花上承劍和經篋，則又可推斷其為文殊菩薩。

此尊卡普爾畫廊菩薩以紅銅胎底鑲金鑄成，身現微妙金光，皮膚細滑，髮髻高束以青金石染成青色，面容靜謐圓滿，肩寬圓好，手足柔軟，足踏金輪，氣韻莊嚴靜謐又法喜充滿。

菩薩臉型方正略短，上寬下窄，額頭高廣，五官集中偏下，面呈童子相。眉間白毫呈矩形，眉眼尾端弧度優雅輕微上揚，雙目低垂呈豆莢狀，唇角含笑上揚，神情歡喜自在。束發分兩股披於肩上，耳飾團花大圓環型耳鐏，耳鐏下飄帶飛揚，極富藝術感。

菩薩肩披雲肩，造型罕見，下著僧裙，衣物輕薄貼體幾乎不可見，僅以衣緣陰刻纏枝蓮紋及鋪撒於蓮台上的裙褶可辨。衣飾極為簡潔，突出軀體肌肉感。身後僧裙束帶打結系於腰間，造型立體寫實。菩薩肩膀圓潤，胸肌厚實挺起，四肢粗壯有力，手足刻畫極具寫實風格，栩栩如生，足見做工之講究。菩薩雙手指戴戒指，胸前裝飾項鍊璽珞，手臂，手腕，腳踝以釧鐲為飾，這些裝飾造型大方而且都鑲嵌精美松石，體現了西藏地區造像的鮮明特點，同時給人以優雅華美的體驗。

菩薩下承覆仰蓮座，造型大氣，束腰較深。上緣飾一周連珠紋，下緣築高，陰刻吉祥紋。雙層蓮瓣上層細長下層寬肥，頭部有卷草微微翹起，飽滿有力。

整尊造像體現了濃厚的尼泊爾風格影響，但局部細節又體現了西藏本土審美。類似的造像可對比參照馮·施羅德著作“西藏佛教雕塑”中收錄的夏魯寺所藏14世紀五字文殊（卷二，圖229C），夏魯寺藏14世紀銅鑲金金剛總持（卷二，962頁，231E），以及2007年蘇富比成交的14世紀銅鑲金文殊菩薩像紐約（紐約蘇富比，2007年3月23日，拍品55）。



Mahakala Shadbhuja 六臂瑪哈嘎拉

Circa 17th century, 17世紀

Tibet 西藏

Bronze with polychrome 彩繪銅

6 in. (15 cm.)

HAR item no. 35867喜馬拉雅藝術資源網35867號

Provenance: 來源:

Toronto Collection, with Spink & Son, London, c. 1995

Christie's, New York, 14 March 2017, Lot 209

多倫多藏家於1995年購自倫敦Spink & Son

紐約佳士得, 2017年3月14日, 拍品209號

In Sanskrit, Maha translates to great and Kala to time/death. Mahakala is the primary Buddhist Dharmapala and is respected in all schools of Tibetan Buddhism. All names and colors are said to melt into Mahakala, symbolizing his all-encompassing nature and lustrous black skin.

He is seen as the absolute reality. Shadbhuja, the six-armed Mahakala, is a favorite

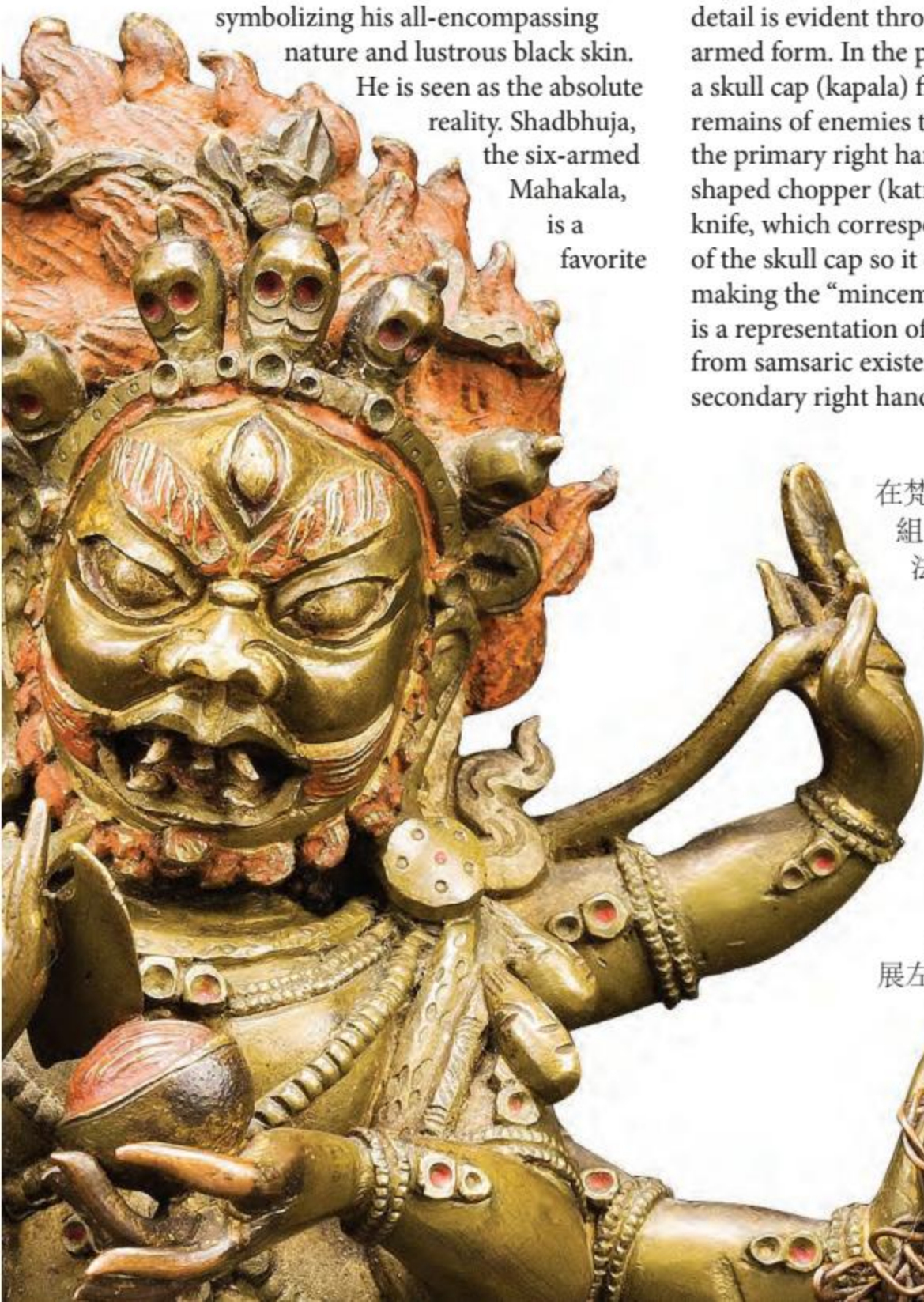
amongst the Gelukpa order of Tibetan Buddhism. Shadbhuja is recognized as the fierce, powerful, and wrathful embodiment of the Bodhisattva of compassion Avalokiteshvara. In this elegantly cast piece, attention to fine detail is evident throughout the six-armed form. In the primary left hand is a skull cap (kapala) filled with minced remains of enemies to Dharma. In the primary right hand lies a crescent shaped chopper (katrika) or curved knife, which corresponds to the shape of the skull cap so it can be utilized for making the "mincemeat." The chopper is a representation of detachment from samsaric existence. Within the secondary right hand lies a damaru,

an hourglass-shaped drum which arouses the mentally-clouded from their ignorant state, putting them back onto the path of Dharma. The sound which emanates from the damaru is supposed to be the same as that which manifested all of existence. A rosary of dried skulls adorns the uppermost right hand; this symbolizes the perpetual activity of Mahakala on a cosmic scale, as rings are inherently continuous. The secondary left hand holds a noose, whose function is to lasso those straying from the divine path of Dharma. The skin of an elephant is held taught across the back of Mahakala in his upper left hand, symbolizing the ability to overcome delusion.

在梵文中，Mahakala由Maha（意思為大）和kala（時間，黑色）組成，因此也譯作大黑天。是藏傳佛教諸宗共同推崇的智慧護法。瑪哈嘎拉依緣起呈現兩臂，四臂，六臂等形象。六臂瑪哈嘎拉為觀音菩薩的化現，為調伏救度剛強眾生而呈憤怒相，在格魯派中尤其受推崇。

此六臂瑪哈嘎拉鬚髮眉毛呈火焰狀，三目圓睜，咧口卷舌獠牙外露，面相兇憤。頭戴五骷髏冠，項掛人頭骨大念珠，上身袒露，下身著虎皮裙。頭頂以蛇束發，脖子上直垂一條大花蛇，象徵降伏龍王。主臂左手托嘎巴拉碗，右手持鉞刀，上二臂右手持骷髏念珠，左手結期克印，兩手同時張開一張象皮披於身後，象徵驅逐無明；下右手持手鼓，下左手持原配鉤鎖，表示勾縛降伏一切妖魔雙腿屈右展左，兩足踩在象頭象腿上，表示護法降伏外道。主尊和足下所踩象頭神都佩戴項圈，珠鍊，釧鐲，雕工極為精巧繁複。下承覆蓮座，蓮瓣飽滿細長，勁道十足。

整尊造像雕工十分細膩，栩栩如生，威猛之氣十足。原配手持物完整，頗為難得。堪稱同類造像中極上品。





Je Tsongkhapa 宗喀巴大師*Circa 18th century, 18世紀**Mongolia 蒙古**Gilt bronze 銅鑲金**17 3/4 in. (45 cm.)**HAR item no. 8037 喜馬拉雅藝術資源網8037號***Provenance: 來源:**

From the collection JF Chen

Acquired in NY in the 1970's

洛杉磯古董商JF Chen

1970年代收購於紐約



Joel Chen, a renowned antiques and mid-century design dealer in Los Angeles, has filled his great room with collected treasures.

Credit: Laure Joliet for The New York Times

Tsongkhapa, also known as Je Rinpoche, was born in the Amdo region of Tibet in 1357. He was a highly respected Buddhist scholar and is credited as being the founder of the Gelug Buddhist sect, known as the "Yellow Hat" sect, one of the most powerful and widespread in the Buddhist religion. Revered as an incarnation of the bodhisattva Manjushri, he was reported to have seen and conversed with the deity from a young age.

Compare this powerful piece with a related gilt-bronze figure of Tsongkhapa, 18th century, illustrated in B. Lipton and N.D. Ragnubs, *Treasures of Tibetan Art: Collections of the Jacques Marchais Museum of Tibetan Art*, p. 70, no. 22.

宗喀巴大師（1357年至1419年）為藏傳佛教格魯派（黃教）創始人，在藏傳佛教中聲望極高，被視作文殊菩薩的化身。此尊宗喀巴大師像雙手於胸前結說法印，手指刻畫柔軟逼真。頭戴尖頂通人帽，兩側冠帶垂肩，額寬頤豐，雙眉細長，雙目微閉，法相寧謐和煦。軀體端正挺直，身著交領式僧衣，袒右肩，是西藏僧人的典型裝束。衣著厚重寫實，富有層次感。衣緣鑲刻清晰花紋帶，做工精細。此尊宗喀巴結跏趺坐於束腰雙層仰覆蓮座之上，蓮瓣飽滿，瓣尖微捲，素雅大氣，精湛的藝術手法完美地再現了一代宗師慈悲智慧的精神氣質。

類似造像可參見B. Lipton和N.D. Ragnubs著作“西藏藝術的珍寶：Jacques Marchais西藏藝術博物館藏品”中收錄18世紀蒙古宗喀巴大師像（第70頁，圖22）





Avalokiteshvara 觀音*Circa 9th-10th century, 9-10世紀**Nepal 尼泊爾**Bronze 銅鑲金**13 1/2 in. (34.2 cm.)*

Provenance: 來源:

Acquired in London, 1977, Christie's, New York, September 14, 2010, lot 70

1977年收藏自倫敦紐約佳士得，2010年9月114號，拍品70號



His right hand raised in the abhaya mudra with a chakra on the palm, his left in varadamudra, the face with almond-shaped eyes and arched brows, wearing a long dhoti secured with an ornate belt, Avalokiteshvara stands regally with his left leg slightly bent. A sacred thread drapes across his torso, antelope skin across his shoulder and a floral sash around his waist and thighs, he is adorned with inlaid jewelry and a headdress centered by a stupa. This finely modeled sculpture is superbly detailed with a floral garland and inset garnets, elaborate coiffure with incised strands of hair, and a reddish underlying gilding and brighter secondary fire gilding often seen in early bronzes. The more stout features and exaggerated hip equally support a circa 10th century date. The crown bears a central stupa-like element, which could denote an image of Maitreya that can be compared with a related example formerly in the John and Berthe Ford Collection. For an image bearing the kundika in the left hand, see P. Pal, *The Arts of Nepal*, vol. 1, 1974, cat. no. 212. For a later example with similar facial features and floral motifs on the belt, sash and band of the crown, see P. Pal, *Art of Nepal*, 1985, p. 105, fig. S25.

此尊观音立像左腿略微弯曲，左手施与愿印，右手抬起，施无畏印，掌心印有脉轮图案。菩萨杏眼微垂，与高扬的眉弓相呼应，优美典雅。尊像束发高髻，头戴三叶宝冠，其间饰有佛塔。上身袒露，肩披羚羊皮与圣索，项戴醒目项圈。下身薄衣贴体，显出肌肉健美。腿部与腰间宝带缠绕，嵌有珠宝。整尊造像造型精致，特征显著，石榴石镶嵌素雅贵气，发丝雕刻丝丝分明。醒目的红色底层镀金和明亮二次火烫金使其断代为早期铜像。造像整体呈现出的健美身姿和微折的腰肢同样使其断代为10世纪左右。

此尊造像宝冠中的佛塔亦可使其辨认为弥勒菩萨，可对比参考John and Berthe Ford 旧藏中类似造像。另外可对比一尊同时期左手持净瓶造像，参阅 (P. Pal, *The Arts of Nepal*, 卷一, 1974, 图212)。对于具有类似面部特征和花卉带饰的较晚期示例，可参阅 (P. Pal, *The Arts of Nepal*, 1985, 图S25)。



Amoghapasha 不空羂索觀音*Circa 15th century, 15世紀**Nepal 尼泊爾**Copper 紅銅**5 3/4 in. (14.6 cm.)**HAR item no. 41061 喜馬拉雅藝術資源網41061號*

Provenance: 來源:

Collection of Leo D. Arons, Princeton, New Jersey

Acquired from Lester & Robert Slatoff, New Jersey, 4 October 1972

新澤西普林斯頓Leo D. Arons先生私人珍藏

1972年10月4日收藏自美國新澤西州Lester & Robert Slatoff夫婦

Finely modeled, standing in a slightly flexed pose on a lotus base with pointed petals, his eight radiating arms holding a sutra, trident, lotus, kundika, lasso, and rosary, and displaying the gestures of charity and teaching, his broad face is surmounted by a tall crown secreting a diminutive Amitabha nestled in his chignon. Amoghapasha represents a tantric form of Avalokitesvara and is particularly popular in Nepal, where he is regarded as the tutelary deity of the Kathmandu Valley. The Nepalese style is both graceful and conservative. Compare the similar lithe body and cascading folds that connect with the lotus base on an Ascetic Avalokitesvara published in von Schroeder, *Buddhist Sculptures in Tibet: India and Nepal*, 2001, p. 502, no. 16A-B, and Reedy, *Himalayan Bronzes*, 1997, pl. N230. Compare also to a 15th century paubha of Amoghapasha held in the Victoria and Albert Museum (IS.58-1977).

不空羂索觀音是觀音菩薩的密教化現，象徵觀音菩薩以慈悲的羂索救度眾生，使其心願不會落空。不空羂索觀音在尼泊爾地區流傳很廣，以保護神的形象在加德滿都谷地受到廣泛推崇。

此尊不空羂索觀音以微三折式站姿立於覆蓮底座之上，一面八臂，左四手分別持經卷，三叉戟，蓮花，寶瓶，右四手分別持念珠，繩索，施無畏印和與願印，面容甜美，雙目俯視頭戴。花冠，佩飾多種瓔珞釧鐲。下身著僧裙，層次分明，裙角曳地。

此尊造像莊嚴內省，類似造像特徵可參照烏爾里希·馮·施羅德著作“西藏佛教雕塑”卷一：印度與尼泊爾中收錄觀音造像（2001年版，502頁，no.16A-B）和Chandra L. Reedy著作“Himalayan Bronzes”（1997年版，彩圖N230）中收錄的觀音立像。同時也可對比參照倫敦V&A美術館藏15世紀不空羂索觀音博巴（IS.58-1977）。





Avalokiteshvara 心性安息觀音*Chittavishramana Lokeshvara*

Circa 17th century, 17世紀

Qing Dynasty, Kangxi Style 清代康熙風格

Gilt Bronze with inlay 銅嵌琉璃

6 in. (15.5 cm.)

HAR item no. 8288 喜馬拉雅藝術資源網 8288號

Provenance: 來源:

Swiss private collection

June 1999 with Koller Auctions, A111/Lot 40

瑞士私人收藏

闊樂拍賣行, 1999年6月11日至12日, 拍品40號

Published: "Objects of Desire," in *Art & Antiques*, March 2019 issue, p. 22-23.

f.1



f.2



This extremely rare sculpture shows Avalokiteshvara, "The lord who looks down," in his emanation of Chittavishramana (Semnyi Ngalso), gazing upon all beings with great compassion. Executed by a master hand, this exquisite sculpture encapsulates the distinctive imperial style created during the Kangxi period.

Chittavishramana is the state in which the Bodhisattva has purified all obstacles through the practice of great compassion and wisdom, and is resting in the nature of mind. Seated in this Rajalilasana-esque posture, he is depicted with his right hand extending gracefully over a half raised leg, while his left hand is pressing on the seat behind his left thigh, to effortlessly offer support whilst holding the stem of a lotus. Surmounting the elegantly modeled figure is a chignon with Amitabha in the center, and an antelope skin tied around his left shoulder.

Examples of Chittavishramana Lokeshvara are distinctly adorned with heavenly garments and jewelry. The present work is no exception. He is lavishly decorated with distinctive settings in a floral motif. His graceful and sublime presence is then further enhanced by the brilliant green glass inlay work. His dhoti folds gently and naturally on the seat, with the hem engraved precisely.

The stylistic treatment of this figure's posture and jewelry can be traced as far back as the early Ming period, as published in Von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981 p. 151 no. 151f (See f.2).

The softly-modeled face and exquisite craftsmanship draw close comparisons to two well-known Kangxi bronzes of Amitayus held in The Palace Museum, Beijing and published in *Gu gong bo wu yuan cang wen wu zhen pin quan ji*; 60: *Zang chuan fo jiao zao xiang*, Hong Kong, 2008, pp. 238-9, nos. 227-8. Also compare this figure with a Kangxi period Amitayus sold at Sotheby's Hong Kong, October 3, 2018, lot 3626 (See f.1).





The same texture and naturalism is evident in the expressions of both faces, cast in similar renderings of serenity and ease, with the same treatment of their smoothly rounded chins, well-defined noses, as well as precise proportions. Both works have a robust chest and supple waist. Like the current figure, the Sotheby's Amitayus has tresses of hair falling on each shoulder elegantly, and the distinctive hair ornaments share identical treatment.

The double lotus base has beads encircling the waist, a typical form of the Kangxi style base that is seen in the famous gilt-bronze figure of the bodhisattva Avalokiteshvara Shadakshari commissioned by the Kangxi Emperor in 1686 on the occasion of his grandmother's birthday, from the Qing court collection, preserved in the Palace Museum, Beijing, illustrated in *Buddhist Statues of Tibet: The Complete Collection of Treasures of the Palace Museum*, Hong Kong, 2003, p. 237, cat. no. 226

此尊罕見的心性安息觀音坐像氣韻溫厚沉靜，造型優美，工藝考究，是康熙宮廷風格造像中難得的精品。

心性安息，是菩薩通過大慈大悲的精神與修行，淨化了心中所有一切煩惱障礙后，達到的一個身心清靜圓滿的狀態。此尊心性安息菩薩坐姿安逸閒適，右手前伸，優雅地憩於膝上，左手手握蓮莖撐於身後。菩薩盤髮高髻，頂飾阿彌陀佛坐像，左肩斜系羚羊皮，表現出菩薩具有密教神格。

心性安息菩薩法相莊嚴華麗，此尊造像也不例外。菩薩纓掖繞肩，周身嚴飾珠鏈釧鐲，胸前花型項鏈簡潔大氣，明淨的琉璃鑲嵌更添華貴之氣。下身著僧裙衣料厚實褶皺自然，衣緣簪刻花紋又以顆顆分明的珠鏈鎖邊。整體造像一氣呵成，極具皇家氣韻。

此尊菩薩造型及周身珠寶樣式最早可追溯到明代早期，參見馮·施羅德著《印度西藏銅像》，香港，1981年，圖143D, 151C-G。

(圖f.2) 造像柔和的面容以及整體精湛的細節處理與故宮博物院藏兩尊康熙阿彌陀佛銅像類似，參見《故宮博物院藏文物珍品全集》60：藏傳佛教造像，香港，2008，頁238-9，圖227-8。

同時，與2018年10月3日香港蘇富比拍出的康熙年間阿彌陀佛造像，拍品3626號，(圖f.1) 相比較可以看出，兩尊造像面部細節高度相似，下頷線條圓潤平滑，鼻樑高挺刻畫清晰，整體比例精準，都自然流露出靜謐雅緻的內在氣韻。兩尊造像身材比例都體現出挺括的胸膛和柔軟的腰身。細看蘇富比阿彌陀佛披於兩肩的髮束及頂戴的珠鏈頭飾，也與此尊心性安息觀音造像如出一轍。

此尊造像另一吸睛之處即為此三層珠鏈蓮花座造型。此蓮花座以珠鏈束腰的罕見造型也見於著名的故宮博物館珍藏的康熙四臂觀音銅像。參見《Buddhist Statues of Tibet: The Complete Collection of Treasures of the Palace Museum》，香港，2003年，頁237，圖226。



Vajrapani 金剛手菩薩*Circa 17th century, 17世紀**Tibet 西藏**Gilt Bronze with Polychrome 彩繪銅鑲金**6 1/2 in. (16.5 cm.)**HAR item no. 8040 喜馬拉雅藝術資源網8040號*

Provenance: 來源:

From a private North American Collection 北美私人珍藏



Vajrapani, the bearer of the thunderbolt, in wrathful form represented in a powerful cast stands in alidasana, the warrior pose, wearing a dhoti incised with tiger-skin stripes flanked by a windswept sash and jewelry adorned around his bountiful midsection, centered with beaded festoons. A thick snake is wrapped around the neck, The wild mane of hair is surmounting Vajrapani's iconographic third eye. Detailed casting throughout, the face bears a fierce and detailed expression.

金剛手菩薩，字面意義為手持剛，是大勢至菩薩的憤怒相化現。菩薩以勇士站姿威立，腰間系虎皮裙，披帛自兩肩垂下尾部飄揚于身後，腹部圓隆飾有珠鏈式瓔珞，一條長蛇馴服地掛于菩薩項上，表示菩薩具有降伏邪念的威力。菩薩紅髮沖冠，三目怒睜，整尊造像工藝精湛，氣韻十足。

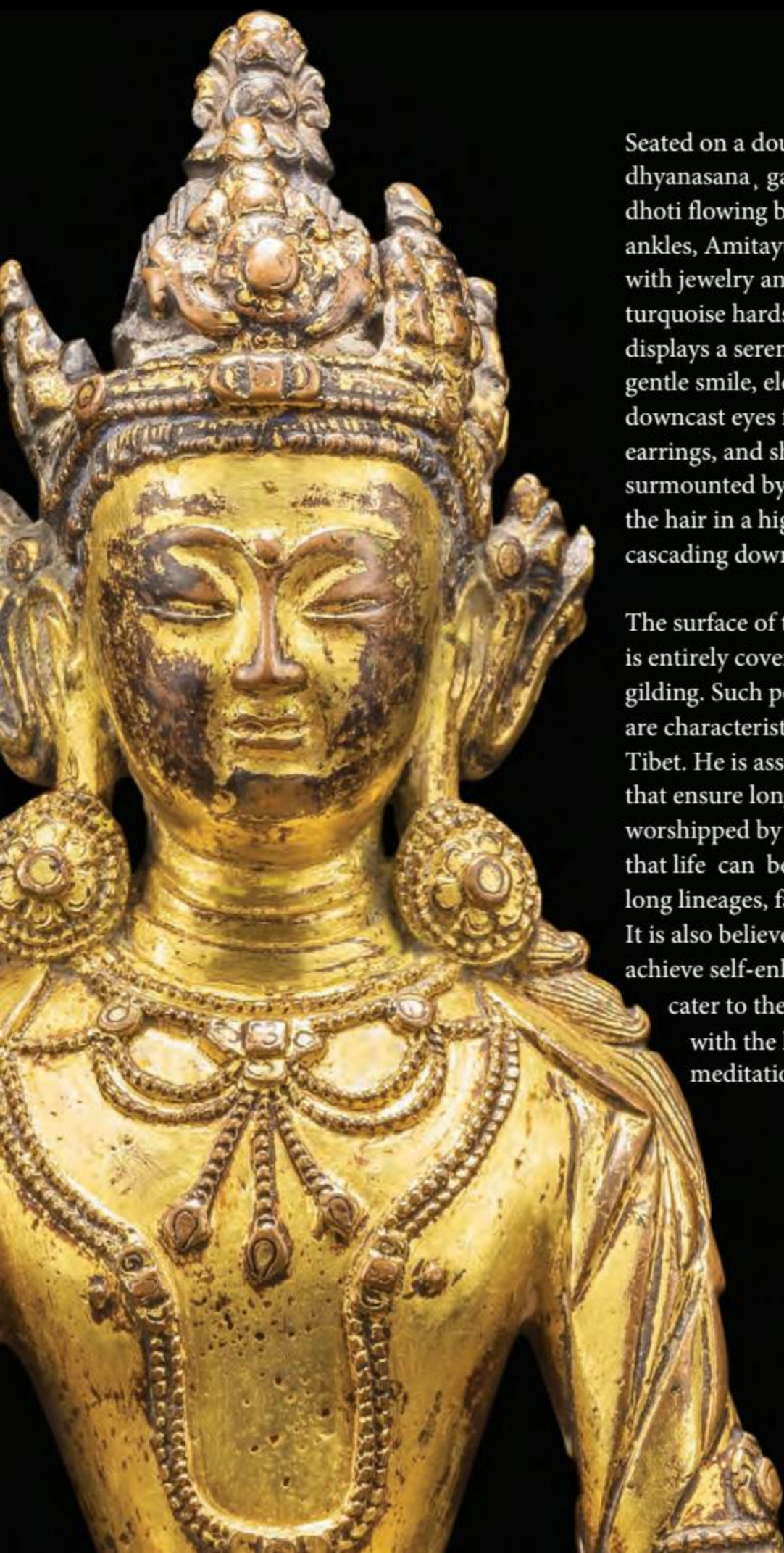


Amitayus 無量壽佛*Circa 16th century, 16世紀**Tibet 西藏**Gilt Bronze 銅鑲金**9 in. (22.9 cm.)**HAR item no. 8021 喜馬拉雅藝術資源網8021號*

Provenance: 來源:

From a Private Polish collection

波蘭私人珍藏



Seated on a double lotus base in dhyanasana, garbed in a billowing dhoti flowing between his crossed ankles, Amitayus is heavily adorned with jewelry and chakras inset with turquoise hardstones. His face displays a serene expression with a gentle smile, elongated and downcast eyes flanked by lotiform earrings, and sharply arched brows surmounted by a foliate tara tiara, the hair in a high chignon and freely cascading down his shoulders.

The surface of this impressive figure is entirely covered in a rich fire-gilding. Such portrayals of Amitayus are characteristic of imagery from Tibet. He is associated with the rites that ensure long life, especially worshipped by Tibetans, who believe that life can be extended through long lineages, faith and compassion. It is also believed that one can achieve self-enlightenment and cater to the welfare of other with the help of Amitayus meditation.

此尊無量壽佛結跏趺端坐於覆仰蓮台上，雙手結禪定印托盛滿甘露的長生不老寶瓶。頭戴環狀花冠，髮髻高隆，面容豐潤莊嚴，眉眼細長，高鼻小口，唇間含笑。繒帶上揚飄於耳際，長耳垂肩飾有花型耳鐙。頸部三無礙紋明顯，象徵佛法音傳播千里，說法無礙。上身挺拔，胸膛寬厚，腰部細斂，披帛由珠鍊系於胸前，尾部繞臂而下垂於雙腿上。下身著長裙，兩腿間的裙褶自然流暢鋪於座面之上，刻劃生動，具有明顯漢藏風格。

蓮座造型規範考究，上下緣各飾連珠，正面飾雙層蓮瓣，蓮瓣飽滿有力，頭部飾立體感頗強的捲草紋。此尊金水純厚飽滿，長期接受膜拜，局部金色自然磨蝕，愈顯歲月滄桑。



Buddha Shakyamuni 釋迦牟尼佛

15th century, 15 世紀

Tibet 西藏

Bronze 銅鑲金

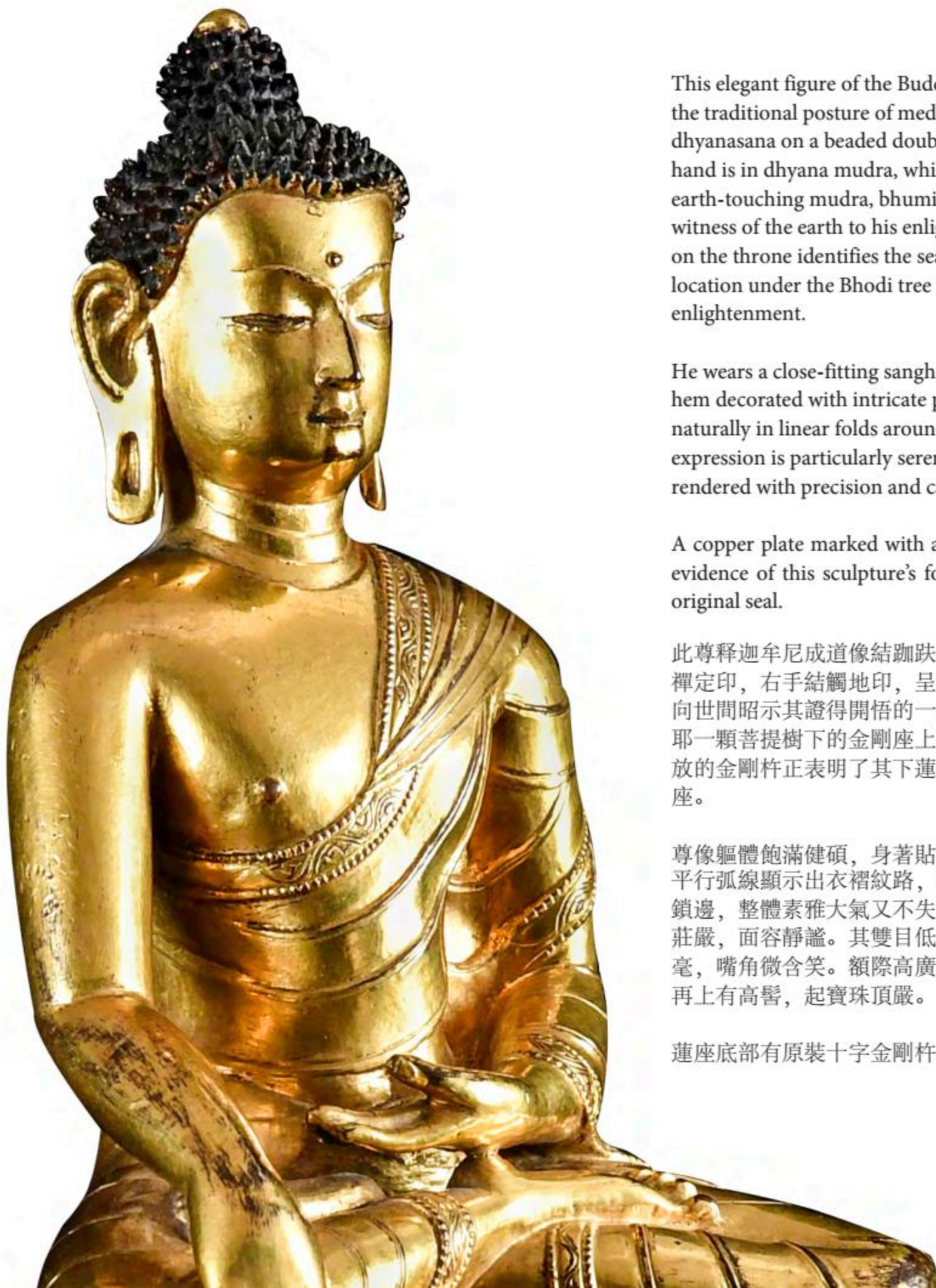
7 2/3 in. (19.5 cm.)

HAR item no. 8326 喜馬拉雅藝術資源網 8326號

Provenance: 來源:

Private Swiss collection

瑞士私人收藏



This elegant figure of the Buddha Shakyamuni is cast in the traditional posture of meditation. Seated in dhyanasana on a beaded double-lotus throne, his left hand is in dhyana mudra, while right hand displays the earth-touching mudra, bhumisparsa mudra, calling witness of the earth to his enlightenment. The vajra placed on the throne identifies the seat as vajrasana, the sacred location under the Bhodi tree where Shakyamuni attained enlightenment.

He wears a close-fitting sanghati incised with a beaded hem decorated with intricate patterns, his robe drapes naturally in linear folds around his lithe body. His expression is particularly serene, each detail of his face rendered with precision and care.

A copper plate marked with a double vajra on the base is evidence of this sculpture's formal consecration with the original seal.

此尊釋迦牟尼成道像結跏趺坐於雙層蓮台上，左手結禪定印，右手結觸地印，呈現了釋迦牟尼降除魔道，向世間昭示其證得開悟的一瞬間。佛陀於印度菩提伽耶一顆菩提樹下的金剛座上成道，而此尊造像座前橫放的金剛杵正表明了其下蓮花座即為佛陀成道金剛座。

尊像軀體飽滿健碩，身著貼體僧袍，其上身及雙腿間平行弧線顯示出衣褶紋路，衣緣簪刻吉祥紋并以珠鏈鎖邊，整體素雅大氣又不失尊貴華美之氣。佛陀法相莊嚴，面容靜謐。其雙目低垂，鼻樑高挺，眉間白毫，嘴角微含笑。額際高廣，上有螺髮，粒粒分明，再上有高髻，起寶珠頂嚴。

蓮座底部有原裝十字金剛杵封底裝藏，十分殊勝。



Vajradhara 金剛大持*Circa 1400, 15 世紀**Tibet 西藏**Gilt Bronze 銅鑲金**9 3/4 in. (24 cm.)*

Provenance: 來源:
Private European collection
Acquired in the 1950's
歐洲私人珍藏
收購於1950年間

Seated in padmasana on a double-lotus base with his arms in vajrahumkara mudra (highest energy) holding the vajra and ghanta, clad in a dhoti and a shawl draped over his shoulders with jointed hems extending from his elbows and freely flowing symmetrically downward, Vajradhara is adorned with a belt and necklaces of bead and pendant swags, anklets, bracelets, and leaf earrings. His steadfast expression is serene with an urna of inset turquoise atop his head, his hair pulled into a high chignon secured with a five-leaf tiara and surmounted by a half vajra, accompanied by a sealed base that is consecrated with a double vajra.

此尊金剛大持結跏趺坐於蓮花寶座上，雙手結金剛吽迦羅印交叉於胸前，左右手分別持金剛杵和金剛鈴，象徵智慧與慈悲的合一，代表佛教最重要的核心理義。

此尊頭戴五葉花冠，髮髻高束，髻頂安寶珠，耳際寶鐙呈 u 型向外翻捲，長耳及肩，下垂與花冠呼應花飾耳鐙；額部高廣，眉眼慈善，笑容和美。全像體態優美舒展，肌肉勁健有力，細腰軟腹，充分體現金剛大持悲智雙圓的宗教特質。上身雙肩披帛，末端繞臂而下於肘部對稱向外飄揚，極富動感，下身著僧裙，腰間束寶帶。周身裝飾華美，嵌滿寶石，立體感強，體現了鮮明的漢藏風格。

此尊造像體量較大，封底裝藏，底部中央鑿刻十字金剛杵，實屬殊勝難得。





Vajradhara金剛大持

Circa 15th century 15 世紀

Newari Artist in Tibet 尼藏風格

Gilt Bronze with semi-precious stone 銅鑲金嵌松石
5 1/8 in. (13 cm.)

HAR item no. 8039 喜馬拉雅藝術資源網8039號

Provenance:來源:

Private European Collection

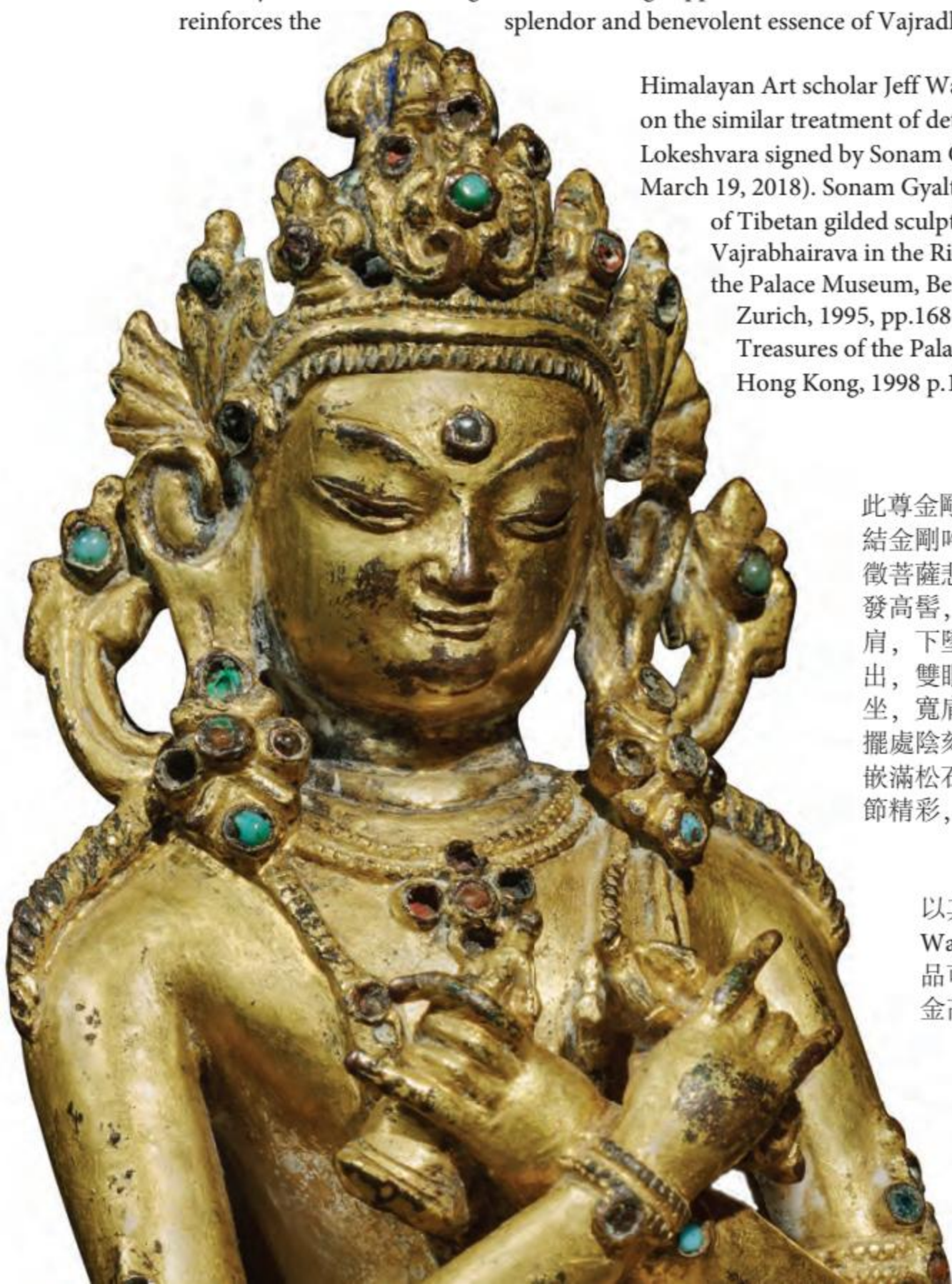
歐洲私人收藏

The figure is shown seated in dhyanasana on a double-lotus base, with his hands crossed before his chest, holding a vajra and a ghanta, symbolizing the ultimate unity of wisdom and compassion. He is clad in a dhoti and adorned with jewelry. His hair is pulled into a high chignon, topped with a half vajra, and is secured by a five foliate crown. Ribbon formed earrings flank each side, and tresses of hair cascade on the shoulders. The bronze is predominantly featured by a distinctive jewelry setting with turquoise inlays. The small inlays are well apportioned with restraint, leading the eye over the body without distracting from its alluring suppleness. A silver inlaid urna echoes with the turquoise settings, and reinforces the splendor and benevolent essence of Vajradhara.

Himalayan Art scholar Jeff Watt attributed this work to Sonam Gyaltzen, based on the similar treatment of details shown as the Avalokiteshvara Sahasrabhuja Lokeshvara signed by Sonam Gyaltzen (lot 3033 sold at Bonham's New York, March 19, 2018). Sonam Gyaltzen's work has long been lauded as the pinnacle of Tibetan gilded sculpture and treasured in museums. These include a Vajrabhairava in the Rietberg Museum, Zurich and a Guhyasamajain the Palace Museum, Beijing (Uhlig, *On the Path to Enlightenment* Zurich, 1995, pp.168-71, no.114; *Complete Collection of the Treasures of the Palace Museum*, 60: *Buddhist Statues of Tibet*, Hong Kong, 1998 p.192, no.183; respectively).

此尊金剛大持結跏趺坐於仰覆蓮花寶座上，雙手當胸結金剛吽迦羅印，左手持金剛鈴，右手持金剛杵，象徵菩薩悲智合一的最高境界。尊像頭戴五葉花冠，束發高髻，頂飾半杵，繒帶呈u字飛揚於耳際，長耳垂肩，下墜耳鐺。額際高廣，眉間白毫嵌銀，醒目突出，雙眼俯視，嘴角含笑內收。上軀微傾，結跏趺坐，寬肩闊胸，上身袒露，下著僧裙，輕薄貼體，裙擺處陰刻花紋。周身佩戴繁複佩飾，工藝十分精細，嵌滿松石和珊瑚，精美亮眼。造像整體生動柔美，細節精彩，令人過目難忘。

以其精美程度，喜馬拉雅藝術資源網專家Jeff Watt認為其為索南堅讚之作。其他索南堅贊作品可參見紐約邦瀚斯2018年3月19日以120萬美金高價成交的十一面千手觀音像(拍品3033)。





Maitreya 彌勒菩薩*Circa 14th-15th century, 14-15 世紀**Tibet 西藏**Gilt Bronze 銅鑲金嵌寶石**8 1/2 in. (21.6 cm.)**HAR item no. 36297 喜馬拉雅藝術資源網36297 號*

Provenance:

Private European Collection

This exquisite and finely cast sculpture depicts Maitreya, the Bodhisattva of loving kindness and the Buddha of the future. He is seated in dhyanasana atop a double lotus base with his hands in abhaya mudra and varada mudra, gently clasping the stems of two lotus blossoms which rise up around his shoulders, his right flower supporting a kundika. He is adorned in finely beaded jewelry and a thin dhoti with intricately incised borders billowing around his legs. His top knot is secured by a five-lobed crown and topped by a stupa. His slightly tilted head and sensitively modeled facial features give him a gentle welcoming demeanor. The present sculpture displays the superior quality and elegance of Sino-Tibetan sculpture.

此尊面相慈善法喜充滿的尊像為三世佛之未來佛的彌勒菩薩。菩薩以跏趺端坐於覆仰蓮花座上，左手結禪定印，右手當胸結無畏印，雙手各執一蓮莖，兩朵蓮花綻放於肩旁，右側蓮花上承一淨瓶。菩薩頭戴五葉寶冠，頂飾摩尼寶，大圓環耳鐺垂肩，下飾飄帶飛揚於耳際，具有典型14/15世紀西藏中部藝術特色。菩薩上身袒露，肩披縷拽繞臂而下，尾部對稱散開於身後，周身項鍊，璽珞，臂釧等裝飾遮蔽住上身大部分，設計極為富麗華美，生動立體並有寶石鑲嵌，漢風濃郁，格外醒目。下身著貼體天衣，鑿刻精美祥雲紋，簡潔大方又極具裝飾性。整尊造像做工精巧，氣韻十足，體現典型漢藏風格。





Vajrasattva 金剛薩埵*Circa 13th century, 13世紀**Tibet, Pala style 西藏，帕拉風格**Bronze 銅**3 1/2 in. (9 cm.)**HAR item no. 61643 喜馬拉雅藝術資源網61643號*

Provenance: 來源:

Cees van der Plog, 1995

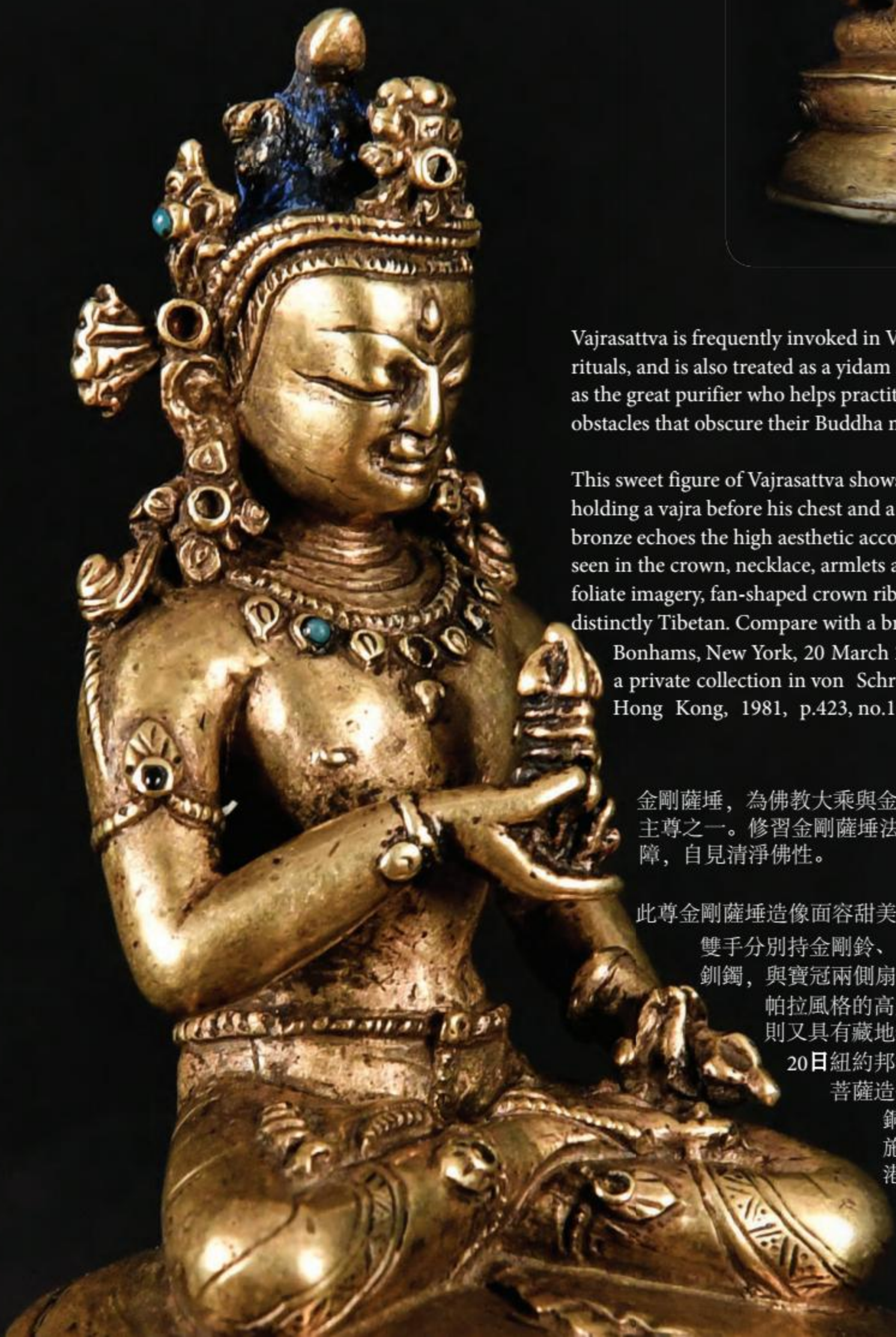


Vajrasattva is frequently invoked in Vajrayana Buddhism for purification rituals, and is also treated as a yidam in Nyingma school. He is worshiped as the great purifier who helps practitioners to clear negative karmas and obstacles that obscure their Buddha nature.

This sweet figure of Vajrasattva shows him seated in vajraparyankasana, holding a vajra before his chest and a ghanta at his waist. Stylistically, this bronze echoes the high aesthetic accomplishments of the late Pala style, seen in the crown, necklace, armlets and anklets that are inspired by foliate imagery, fan-shaped crown ribbons, and a sweet face that is distinctly Tibetan. Compare with a brass figure of Manjushri sold at Bonhams, New York, 20 March 2018, lot 3210, and a Buddha in a private collection in von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, p.423, no.109C.

金剛薩埵，為佛教大乘與金剛乘的菩薩，也是寧瑪派的重要主尊之一。修習金剛薩埵法門，可快速消除一切眾生煩惱業障，自見清淨佛性。

此尊金剛薩埵造像面容甜美，以金剛跏趺端坐於俯仰蓮台上，雙手分別持金剛鈴、杵。細看造像中花型寶冠、項圈、釧鐲，與寶冠兩側扇形帶飾，風格上明顯繼承了晚期帕拉風格的高超審美造詣，然而造像甜美的面容則又具有藏地特色。類似造像可比較2018年3月20日紐約邦瀚斯售出的一尊西藏帕拉風格文殊菩薩造像（拍號3210），以及《印度西藏銅像》中收錄的一尊佛造像（馮·施羅德,《印度西藏銅像》，香港，1981年，423頁，圖109C）。





Prajnaparamita 般若佛母*Circa 16th century, 16 世紀**Tibet 西藏**Gilt Bronze 銅鑲金**8 1/4 in. (21 cm.)**HAR item no. 8034 喜馬拉雅藝術資源網8034號*

Provenance: 來源:

Private European collection 歐洲私人珍藏

Prajnaparamita means “The Perfection of (Transcendent) Wisdom” in Mahayana Buddhism. Prajnaparamita refers to this perfected way of seeing the nature of reality, as well as to a particular body of sutras and to the personification of the concept in the Bodhisattva known as the “Great Mother.” The word Prajnaparamita combines the Sanskrit words *prajna* [wisdom] with *paramita* [perfection].

Seated in *dhyanasana* on a double lotus base, her principal hands in *dharmachakramudra*, and her upper hands in *vitarkamudra*, the left holding a manuscript and the right holding a beaded mala, wearing an ankle-length *dhoti* secured at the waist with a beaded belt, adorned with various jewelry and a billowing scarf around her shoulders, her face with a serene expression and downcast eyes centered by a raised *urna*, topped by an elaborate five-leaf crown.

在梵語中般若波羅蜜多意為可如實認知一切事物和萬物本源的完滿智慧，而“般若波羅蜜多經”亦為大乘佛教的基礎。般若佛母是“般若波羅蜜多經”的擬人化，象徵至高的空性智慧。

此尊般若佛母中間二手當胸結說法印，上二手各執般若經捲和念珠，跏趺端坐於仰覆蓮花寶座上。菩薩頭戴五葉寶冠，耳朵繒帶呈字，耳飾大圓環耳鐺，周身佩戴項鍊，瓔珞，釧鐲等。上身袒露，縷拽繞肩飄揚於身後，氣韻高貴莊嚴，下著僧裙，以珠鍊式腰帶束於腰間，裙擺寬大，自然，為造像增添柔美之氣的同時極具寫實意味。般若佛母面容圓潤飽滿，神情空靈慈悲，巧妙完美地體現了般若經的核心教義。





Padmapani 蓮花手菩薩

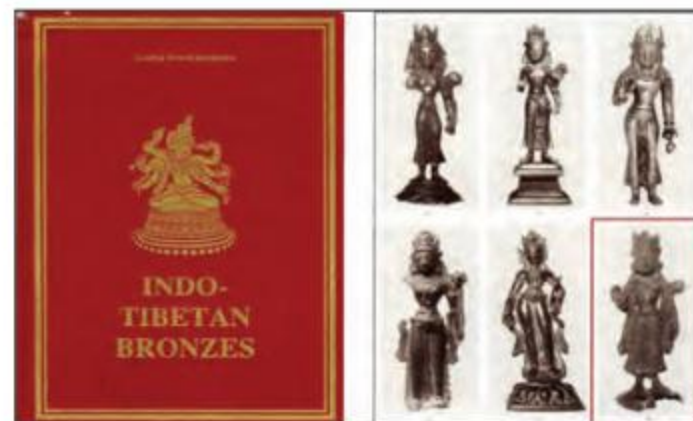
8th Century, 8世紀

Swat Valley 斯瓦特

Bronze 銅

8 1/2 in. (20.8 cm.)

HAR item no. 24324 喜馬拉雅藝術資源網24324號



Provenance: 來源:

Sotheby's London, 9 May 1977, lot 36.

London Art Market. Acquired by the present owner from the above, 1992.

倫敦蘇富比, 1977年5月9日, 拍品36

前藏家1992年年購於倫敦藝術市場

Exhibited: 展覽:

Gilgamesh Group Inaugural Exhibition, Setsu Gatodo Gallery, Nihonbashi, Japan, November 29th - December 1st, 1979. Cat. 48.

日本Setsu Gatodo畫廊, 吉爾伽美甚加冕群像展, 1979年11月29日 12月1日。圖錄48

Published: 著錄:

Gilgamesh Group Inaugural Exhibition, Setsu Gatodo Gallery, Nihonbashi, 1979, cat. 48.

U. Von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, pp.90- 91, fig. 9H.

日本Setsu Gatodo畫廊, 吉爾伽美甚加冕群像展, 1979年11月29日 12月1日。圖錄48

烏爾里希·馮·施羅德著《印度西藏銅像》, 香港, 1981年, 90-91頁, 圖9H

Like the lotus, whose pristine blossom rises out of the mud, Padmapani has transcended the pain and impurities of the material world, reaching enlightenment in body, speech, and mind. The Bodhisattva forgoes entering nirvana until he has released all sentient beings from the cycle of death and rebirth. This rare eighth-century bronze figure of Padmapani, an emanation of Avalokiteshvara, displays the convergence of post-Gandharan and early Gupta aesthetic ideals that took place in the Kashmiri/Swat Valley region during the sixth to the eighth centuries. The Swat Valley is located along the upper stream of the Indus River in what was the ancient region of Gandhara. Serving as a link between India and Central Asia, the valley witnessed a constant flow of Buddhist pilgrims, becoming an important melting pot of cultures and an epicenter of Buddhist art production.

The present figure displays a muscular body and a dhoti with long looping pleats - typical traits of the Hellenistic features of Gandhara - while the flesh contours, clipped waist and large almond-shaped eyes suggest influences from the Gupta sculptural school. Compare the trifoliate crown, beaded necklace, facial features and corporal modeling with a Swat Valley bronze figure of Shakyamuni in the Metropolitan Museum of Art (1985.77). The present example is a testament to a unique historical moment from which only a small number of bronzes survive.

Cover and illustration, U. Von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, p.91, fig. 9H.

如同蓮花出淤泥不染一般, 蓮花手菩薩超越了物質世間種種, 身語意皆圓滿清淨。菩薩不入涅槃, 誓願渡一切眾生解脫輪迴之苦。此尊造於8世紀左右的蓮花手菩薩銅像, 代表了六世紀至八世紀間, 喀什米爾和斯瓦特谷特有的後犍陀羅至早期笈多王朝過渡期間的藝術審美風格。斯瓦特谷地處印度河上游的古犍陀羅國一帶, 連接印度與中亞地區。其特殊的地理位置使其成為一個文化交融點, 見證了無數東西方弘法高僧往來互通, 並逐漸成為一個佛教和佛教藝術的聖地。

此尊造像上身肌肉挺拔勁健, 下身著僧裙, 衣料厚重, 衣褶明顯, 具有典型犍陀羅藝術中的希臘古典風格, 同時造像中突出的身體線條, 緊實纖細的腰肢和突出的杏眼則顯示出笈多風格的影響。

此尊中頭戴三葉寶冠, 項戴珠鍊的造型和面部五官可對比參照一尊大都會博物館藏斯瓦特釋迦牟尼銅造像 (1985.77)。斯瓦特佛像存世數量稀少, 此尊造像以其鮮明的時代特點和古樸沉靜的氣韻無疑是其中難得的精品, 因此也被收錄於馮·施羅德先生著《印度西藏銅像》中 (香港, 1981年, 頁91, 圖9H)。



Yama Dharmaraja 地獄主*Circa 18th century, 18世紀**Sino-Tibet 漢藏風格**Bronze 銅**10 in. (25.4 cm.)**HAR item no. 8209 喜馬拉雅藝術資源網8209號*

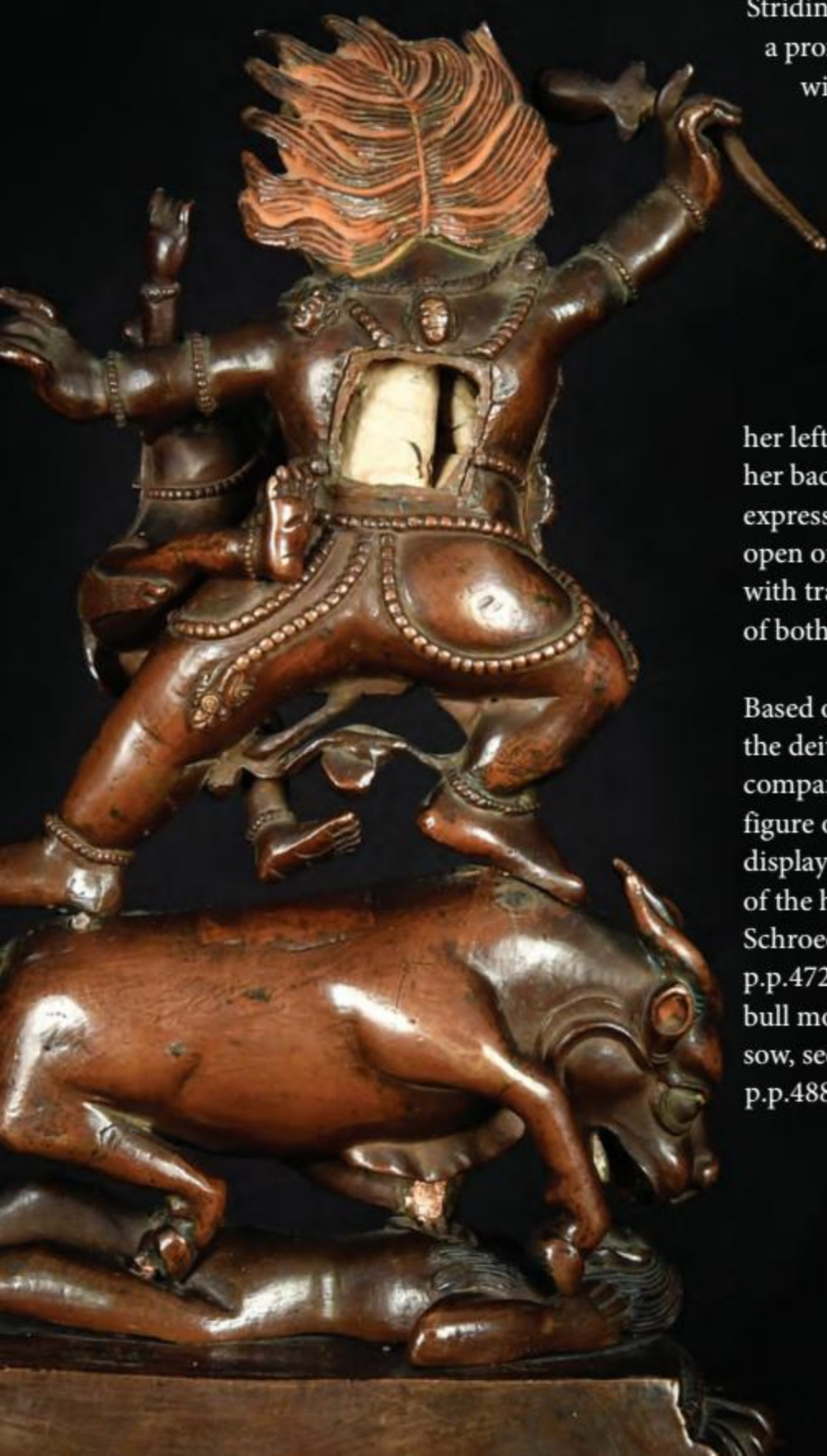
Provenance: 來源:

From the collection of the Swedish artist and designer, Wilhelm Kåge (1889-1960)

From the Collection of the Krook Family

瑞典藝術家 Wilhelm Kåge (1889-1960) 舊藏

Krook 家族舊藏



Striding in alidhasana on a buffalo over a prone human figure on a lotus base with his hands extended out to his sides, adorned with beaded jewelry, a garland of severed heads, the face ferocious with the mouth open and tongue extended, the flaming hair topped by a skull tiara, Yami sits astride his leg, offering Yama a skullcup in her left hand, wearing an animal skin on her back, her face with wrathful expression, a consecration chamber open on the verso of the primary figure, with traces of polychromy on the heads of both figures and the buffalo.

Based on Pala period style bronze work, the deity on the present figure can be compared with an eighteenth century figure of Ekavira Bhairavajra, which displays similar modeling particularly of the head and jewelry (U. von Schroeder, *Indo-Tibetan Bronzes*, 1981, p.p.472-473, fig.130c). Compare the bull mount with a similarly rendered sow, see U. von Schroeder, *ibid*, p.p.488-489, fig. 138E.

此尊地獄主以勇士之姿威立于一頭雄壯水牛之上，水牛下踏一仰臥異教徒，下乘覆蓮座。地獄主右手高舉骷髏棒，左手舒展結期克印，身披珠鏈及骷髏鬘，水牛頭上面相恐怖，齜牙外露，紅髮高束如火焰一般，頭戴骷髏冠。地獄主的明妃于其左腿上，左手持盛滿人血人頭骨碗獻給地獄主，赤身裸體，後背披一張鹿皮。明妃抬頭仰視地獄主，表示她的順從恭敬。地獄主背部開口，可見其內部裝藏有經卷。主尊和水牛細節部有彩繪。

此尊以帕拉風格為基礎的造像可對比參照一尊18世紀大威德金剛像（施羅德，*印度西藏銅像*，1981，頁472-473，圖130c）。牛頭造型可對比一尊類似造像（同上，頁488-489，圖138E）。



Dakini Vajravarahi 金剛亥母*Circa 12th century, 12 世紀**Tibet, Pala Style 西藏, 帕拉風格**Bronze alloy with semi-precious stone inlay and cold gold 銅嵌寶石**9 1/2 in. (24 cm.)**HAR item no. 8041 喜馬拉雅藝術資源網8041 號*

Provenance: 來源:

A private Swiss collection

Koller, Zurich, 1986

Sothebys, New York, March 19th, 2008, lot 301

瑞士私人收藏

蘇黎世Koller拍賣行, 1986年

紐約蘇富比, 2008年3月19日, 拍品號301

Blending elegance and power, the robust goddess centers her weight effortlessly on flexed toes, achieving an accomplished pose. The sow's head identifies her as the consort of the great transformative deity Samvara. Holding the kartrika up in her right hand and a kapala in her left, a skull tiara, necklace of pendant jewels and a heavy garland of severed heads hung on twisted rope, a savage expression fixed on the painted face, hair painted orange and a sow's head emerging, the figure is cast in a lustrous alloy with fine patina. This powerful image of Vajravarahi embodies the intensity of eastern Indian tantrism that was the spiritual inspiration for many Tibetans from the eleventh century onwards. The dakini instructs her initiates with a commanding scowl and sharp fangs emerging from the corners of her mouth. Vajravarahi embodies both passion and compassion, and represents the essence of Wisdom, the female prajna.

A chilling dichotomy pervades the sculpture, with freshly severed human heads hanging from the shoulders while precious jewels hang from her slender neck, the voluptuous female form at odds with the savagely bared fangs and steely gaze.

The sculpture, cast in a sublime alloy, is inset with colourful semi-precious stones, inspired by the bronzes of Pala India of the eleventh and twelfth centuries, from where the cult of the deity herself originates. She is also the only goddess in Tibet to reincarnate on earth, serving as the abbess of Samding monastery, near Lhasa.

Compare the posture and details such as the severed heads hung on twisted rope with a twelfth century Indian bronze Vajradaka, see Ulrich von Schroeder, *Buddhist Sculptures in Tibet*, Hong Kong, 2001, p. 295, figs. 98E-F, and for gem-set Pala period copper alloy sculpture, cf. a series of eleventh or twelfth century Tathagatas, see *ibid*, pp. 250-259, pls. 78-82.

此尊左腳點地、右腳彎提如舞蹈姿，右側頭部長出野豬頭的空行母，為金剛亥母，是佛教金剛乘本尊之一，勝樂金剛與大悲紅觀音之明妃。

其形像一面二臂三眼，頭戴五髻冠，身材如美少女，飽滿勻稱，面相微忿含笑，眼睛圓睜，開嘴露牙。右手高舉鉞刀，左手持捧顛鉢，身戴璣珞及骷髏幔。金剛亥母主尊光澤柔潤，面部鑲金，金水銍亮，頭髮漆鮮亮橘色，項鏈及腰帶均鑲有寶石，整體造型極為美麗，十分別緻。





Avalokiteshvara 觀音*Circa 18th century, Qing Dynasty, 18世紀, 清代**China 中原**Bronze 銅**6 3/4 in. (17 cm.)**HAR item no. 8022 喜馬拉雅藝術資源網8022號*

Provenance: 來源:

From a private American Collection 美國私人珍藏



Cast seated in dhyanasana on a double lotus base, the right hand lowered in varadamudra, the left hand raised to chest, wearing an elaborate beaded necklace, the deity's face is set with downcast eyes and a meditative expression framed by a high five-point crown.

Avalokiteshvara has long been regarded as the patron deity of Tibet, and has been revered in China from the late Ming dynasty through the Qing. Qing court patronage of Buddhism commenced under the Kangxi Emperor and reached epic proportions under his

grandson, the Qianlong Emperor. The Buddhist centers of Beijing, Rehol, and Dolonnor produced a vast number of images to keep up with the demand of temples both inside and outside of the capital. The present work exhibits many characteristics common to such, with the languid and slightly effeminate treatment of the face and body, and the tightly waisted double-lotus base with broad petals. This sculpture has a pacifying beauty, and serves as a very fine example amongst the great number of similar Buddhist bronzes proliferated during the Qianlong period.



Green Tara 綠度母

Circa 1400, 15世紀

Khasa Malla 卡薩馬拉

Gilt Bronze 銅鑲金

7 in. (17.8 cm.)

HAR item no. 8036 喜馬拉雅藝術資源網8036號

Provenance: 來源:

Private Swiss Collection

Acquired from Joel Cooner at the Pacific Asia Show, New York

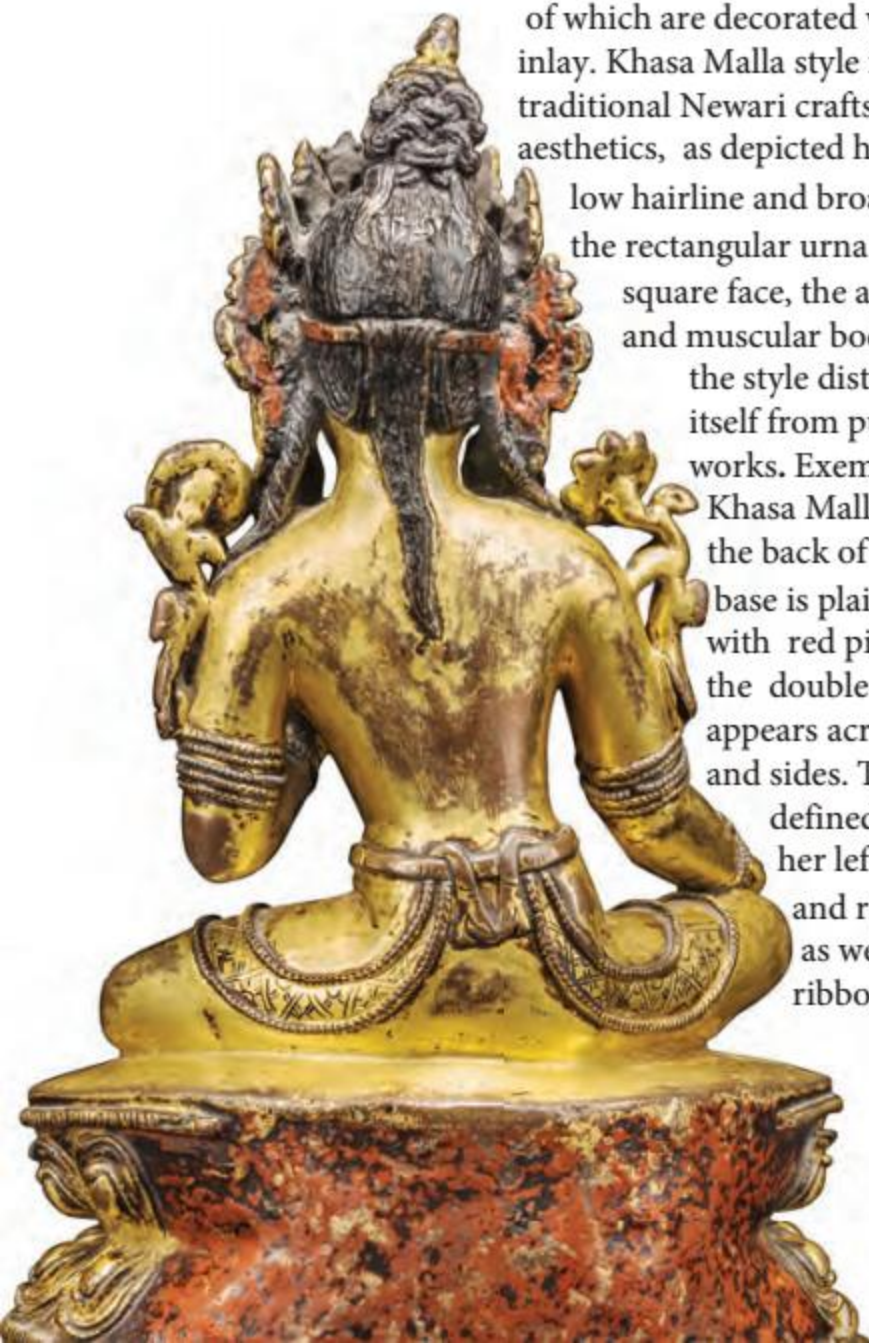
瑞士私人收藏

購自 Joel Cooner

This sensuously modeled Green Tara, rare for its combination of fire gilding and silver inlay technique, is an extremely refined bronze attributed to the lost Khasa Malla Kingdom of Western Tibet and Western Nepal.

Seated in lalitasana on a double-lotus base, her right hand extends in Varada mudra, and her left hand holds up near her heart in a teaching mudra. Her hair is pulled into a high chignon, secured with a five leaf crown, flanked by two large bows. Curly tendrils cascade down the shoulders. Lotuses are blooming at her shoulders and an effigy of Amitabha appears on top of her chignon, as the Presiding Buddha of the lotus Family to which she belongs. Her elongated earlobes are weighed down by large hoop earrings with ribbons on top. She is dressed in a tight-fitting dhoti incised with patterns, and is adorned with rows of various ornaments in the form of beading, some

of which are decorated with silver inlay. Khasa Malla style follows traditional Newari craftsmanship and aesthetics, as depicted here with the low hairline and broad forehead, the rectangular urna adorning the square face, the aquiline nose and muscular body, but still the style distinguishes itself from purer Nepalese works. Exemplary of the Khasa Malla tradition, the back of the sculpture's base is plain and painted with red pigment, and the double-lotus band appears across the front and sides. The acutely defined knuckles on her left ring finger and right thumb, as well as the ribbon-form



f.1

jeweled earrings are such idioms setting the Khasa Malla style apart. In addition, the rice grain patterns on her dhoti are often seen on Khasa Malla sculptures (cf. Denwood and Singer, *Tibetan Art: Towards a Definition of Style*, London, 1997, p. 79, no. 59). For a full discussion of Khasa Malla sculpture, see Ian Alsop, *The Metal Sculpture of the Khasa Malla Kingdom*, in *Oriental Art*, Hong Kong, June 1994. The prominent use of silver inlay in the rows of beading is extremely rare for this period of Khasa Malla bronzes, as well as Tibetan bronzes. This advanced technique not only shows the creativity of the craftsman and masterful expertise, but more importantly, it embodies the highest level of virtuosity of the bronze casters, given the rarity and difficulty of the silver-inlay technique. Compare with the cover lot of Padmapani Lokeshvara sold at Bonham's Hong Kong, October 2, 2018, lot 43, both share great similarities in details (See f.1). Also compare a fifteenth century Amitayus published in U. von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, p. 357, pl. 94C.

此尊卡拉馬拉綠度母造像，周身以極為罕見的嵌銀珠鏈裝飾，以其複雜的工藝堪稱卡薩馬拉造像中的上乘之作。尊像左腿橫盤，右腿前伸踩蓮，雙手各持與願印和說法印。束髮高髻，戴五葉寶冠，繒帶結成扇形飾於耳上，髮辮股披於雙肩。雙耳垂肩，飾有大花環加飄帶式耳環。度母嚴頂阿彌陀佛，肩兩側蓮花綻放，象征其從屬西方蓮花部。下身天衣貼體，衣緣簪刻米粟紋樣，上身佩戴項鏈、釧鐲等皆為多層珠鏈式設計，其間一層嵌純銀珠鏈，設計罕見。

造像額際高廣，額發短齊，方形白毫，較方短脸型上鼻樑高挺，肌肉飽滿。指節刻畫生動逼真，耳飾呈飄帶型。蓮座具有典型卡薩馬拉特點，蓮瓣覆蓋正面及兩側，背面無造型和鑲金且漆成紅色。另外，衣緣上的米粟紋樣也經常出現在卡薩馬拉造像中（參見Denwood and Singer, *Tibetan Art: Towards a Definition of Style*, 倫敦, 1997年, 79頁, 圖59）。造像中嵌銀多層珠鏈設計在卡薩馬拉造像，甚至同時期所有西藏造像中都屬罕見。這種複雜的造型技術不僅彰顯了匠師新穎大膽的創意和超高的手工藝，更為重要的是，它飽含著匠師無比的虔誠與恭敬。造像細節可對比參考香港邦瀚斯2018年10月2日《誠虔映韻》專場封面塑像（43號），同時也可對比馮·施羅德著《印度西藏銅像》，香港，1981年，357頁，圖94c。



Padmapani 蓮華手菩薩

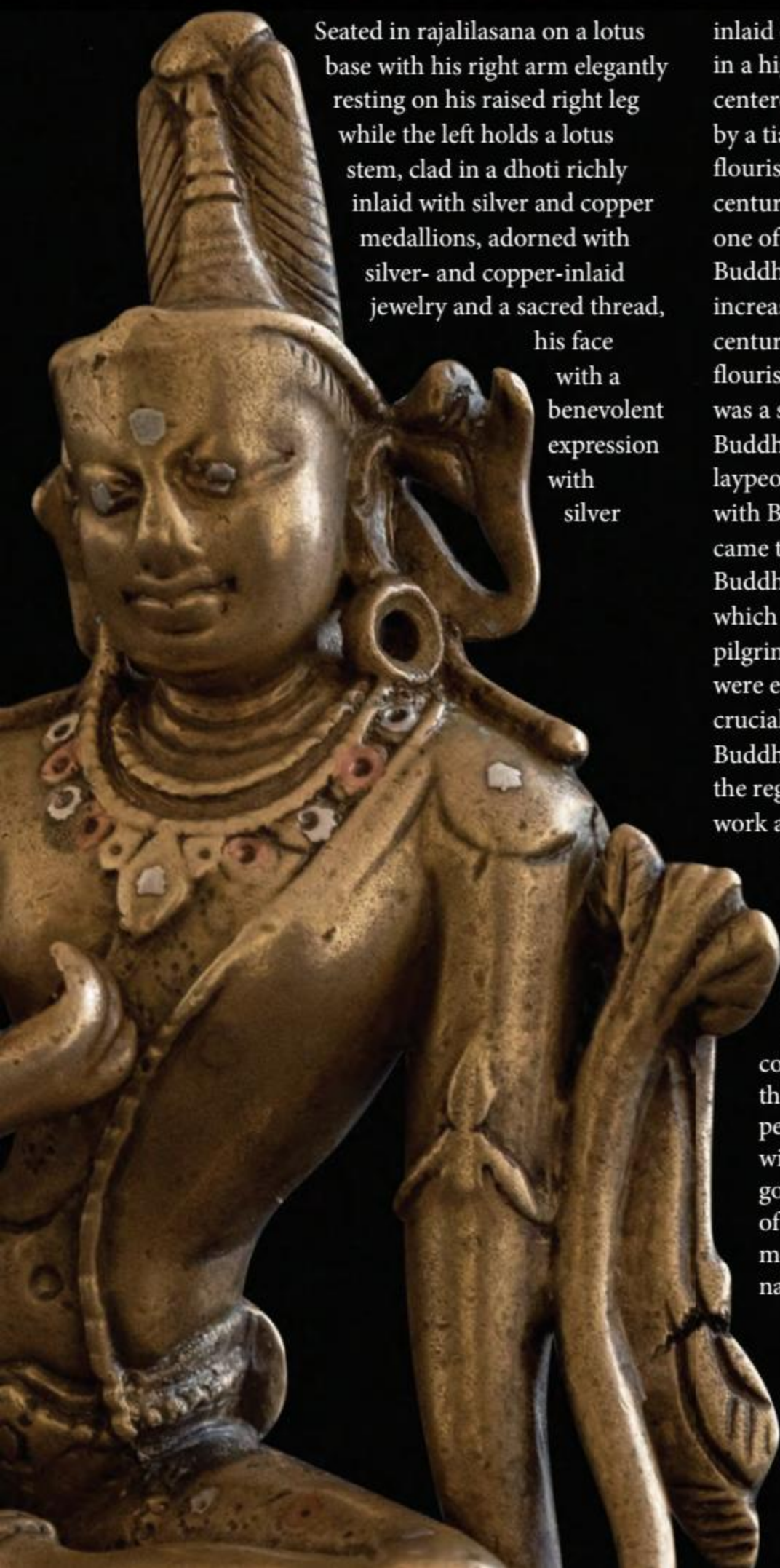
*Circa 12th century, Pala Period, 12 世紀, 帕拉
Northeast India 印度東北部*

*Bronze with silver and copper inlay 銅嵌銀和紅銅
3 7/8 in. (10 cm.)*

HAR item no. 8032 喜馬拉雅藝術資源網8032號

Provenance: 來源:

From a private European collection 歐洲私人珍藏



Seated in rajalilasana on a lotus base with his right arm elegantly resting on his raised right leg while the left holds a lotus stem, clad in a dhoti richly inlaid with silver and copper medallions, adorned with silver- and copper-inlaid jewelry and a sacred thread,

his face with a benevolent expression with silver

inlaid eyes and urna, his hair styled in a high chignon topped by a knot, centered with a stupa and secured by a tiara. The Pala dynasty, which flourished from the 8th-12th century in northeastern India, was one of the last strongholds of Buddhism, as the country became increasingly Hindu by the 11th century. As Buddhism continued to flourish under the Pala rulers, there was a surge in travel among Buddhist practitioners and laypeople to sacred sites associated with Buddha Shakyamuni. With this came the expanded propagation of Buddhist texts and religious icons, which were easily transported by pilgrims. Bronze sculpture which were especially portable, played a crucial role in the propagation of Buddhist iconography throughout the region. As a result, Pala bronze work achieved an exceptional level of sophistication and, to this day, is revered as one of the golden eras of the Indian sculptural tradition.

This sublime figure of Padmapani the Bodhisattva of compassion, is emblematic of the artistic mastery of Pala period bronze work. Rendered with jewel-like sensitivity, the god sits languidly atop a throne of lush lotus petals. The body is modeled with exceptional naturalism and sensuality. From the fleshy toes, to the slightly bulging belly and exaggerated curve of the torso and shoulders, every detail is rendered with a

softness rarely captured in metal. The abundance of shimmering silver and copper inlay suggest this sculpture was an object of particularly special veneration. Compare with another Pala period bronze image of Maitreya in the British Museum, London (U. von Schroeder, *Indo-Tibetan Bronzes*, 1981, p.282-283. cat no.69D).

此尊菩薩身姿曼妙婀娜，右膝彎曲，左足半趺，右臂自然彎曲置於膝上，左手握蓮花擲於左膝後，自在坐於雙層蓮花寶座之上。身著天衣，斜披絡腋，佩飾瓔珞臂釧，耳鐺垂肩，胸前項鍊醒目，以銀及紅銅間隔鑲嵌，菩薩表情祥和靜謐，雙眼及白毫嵌銀，髮髻高綰，頭戴王冠，頂飾佛塔。蓮花手菩薩，梵語 Padmapani 是最早的觀音形象，印度地區的蓮花手菩薩，手持蓮花是最重要的特徵，此尊蓮花手菩薩呈現了明顯的帕拉風格，身材曲線流暢圓潤，薄衣貼體，造型自然優美，肢體細節細膩柔美，堪稱帕拉銅像中的典範之作。帕拉王朝，是8-12世紀統治印度東北部的一個重要王朝，也是自11世紀印度教逐漸盛行後最後一個信奉佛教的印度王室。在王室鼎力弘揚佛法下，佛教信眾中產生了遊歷朝聖與釋迦摩尼佛有關聖地的熱潮，佛教典籍以及塑像也隨朝聖者傳播至印度其他地區，由於其便於攜帶，銅像在帕拉王朝時期佛教的傳播過程中起到至關重要的作用，因此在造像藝術性方面也達到前所未有的高度。



Vajrayogini (Dakini) 荼吉尼*Circa 12th century, 12世紀**Pala Style in Tibet 西藏帕拉風格**Copper with silver inlay 銅嵌銀**4 1/3 in. (11 cm.)**HAR item no. 8042 喜馬拉雅藝術資源網8042號*

Provenance: 來源:

Private European Collection

歐洲私人收藏

Dakini, which translates to "sky-walker," is a celestial female who possess supernatural wisdom and powers. She is also called Vajrayogini, typically depicted with a ferocious appearance and is called upon in Buddhist ritual practice to assist with spiritual development. The goddess' grace and poise belie the density of this solidly cast masterpiece of Pala style production in Tibet. The goddess is of supreme importance in the Tibetan Buddhist Pantheon, and an integral essence of the Chakrasamvara Tantra. She is bedecked with bangles characteristic of the Densatil style, formed of stacked beaded chains clasped by a setting of semi-precious stones. Her head juts out from behind her tiara at an angle matching the raised ritual knife in her right hand. Below her, an ornate lotus rises from leafy stems that extend from an ungilded tang, which would have fixed her to one of Tibet's most glorious monuments.

This piece highlights the fluid movement of Pala style bronze casting in Tibet with elegant posture and detailed metal inlay. The exceptional sensitivity and detail of the present dakini belies its small size. The size, composition, and subject of this work can be compared to a similar sculpture of Vajravarahi at the Metropolitan Museum of Art, accession no. 1987.142.356.

荼吉尼，意為空行母，是天界或他方佛土的女性金剛乘修行者，具有超凡的智慧和能量。空行母通常以憤怒相出現，在金剛乘修行中幫助修行者達到證悟。金剛瑜伽女傳承自勝樂續，是無上瑜伽密法的女本尊，也是金剛乘中諸佛菩薩的女性化現。

此尊造像體量精緻小巧，確充滿動感生機。其尺寸、造型和神祇特征皆與大都會博物館藏一尊金剛亥母像類似。(no. 1987.142.356)





Buddha Muchalinda 目支鄰陀坐像*Circa 13th century, 13世紀**Thailand 泰國**Sandstone 砂岩**37 in. (94 cm.)*

Provenance: 來源:

Spink and Son's, London, England: L65 B131/ F11 no.2, 倫敦Spink & Son's, L65 B131 / F11 no.2

Julian Sherrier Collection, London, formed between the early 1940s – 1972, 倫敦Julian Sherrier私藏, 1940年 - 1972

年Christie's, New York, March 23, 2010, Lot 276, 紐約佳士得, 2010年3月23日, 拍品276

Private American Collection, 美國私人珍藏

The Buddha Muchalinda represents a moment in the Buddha's enlightenment. Deep in meditation, he was not aware of rising lake waters, sent by a demon to drown him. The Naga serpent king raised the Buddha on his coils and wrapped his body beneath him during meditation, fanning out his hood with seven cobra heads to protect him from the storm.

This sensitively carved figure of the Buddha is seated in padmasana with his hands in dhyanamudra, the face with a slight smile and an expression of compassionate serenity. The coiled body of the serpent beneath him is finely incised overall with an imbricated pattern, its seven-headed hood rising up behind the Buddha, His feet as well as the back of the serpent are marked with symbols of the wheel of law.

Compare to an in situ example of a stone sculpture of Buddha Muchalinda, in M. Freeman and R. Warner, Angkor, *The Hidden Glories*, 1990, ill. p. 128.

“Thus I heard:

at one time the Gracious One was dwelling near Uruvelā, on the bank of the river Nerañjarā, at the root of the Mucalinda (tree), in the first (period) after attaining Awakening. Then at that time the Gracious One was sitting in one cross-legged posture for seven days experiencing the happiness of freedom. Then

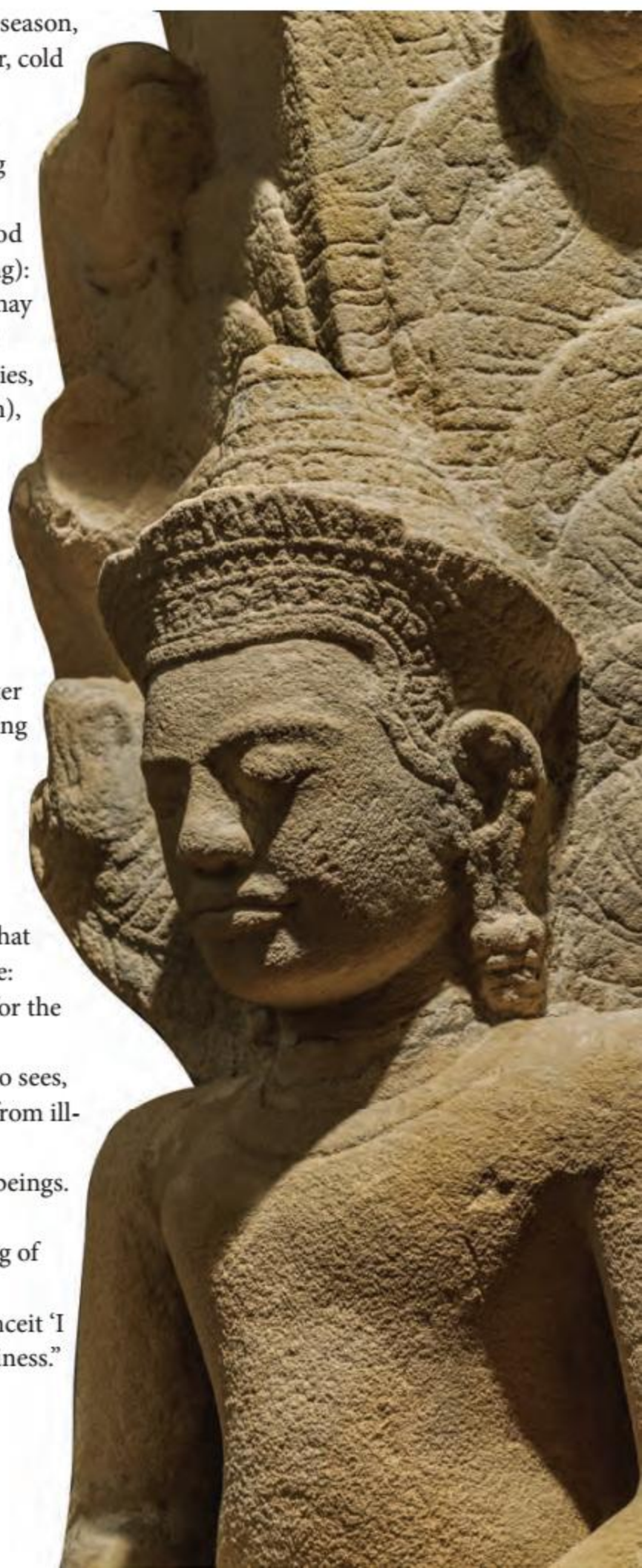
at that time a great cloud arose out of season, (bringing) seven days of rainy weather, cold winds, and overcast days.

Then the Nāga King Mucalinda, after leaving his domicile, and surrounding the Gracious One's body seven times with his coils, stood with his great hood stretched out above his head, (thinking): “May the Gracious One not be cold, may the Gracious One not be hot, may the Gracious One not be affected by gadflies, mosquitoes, wind, the heat (of the sun), and serpents.”

Then with the passing of those seven days, the Gracious One arose from that concentration. Then the Nāga King Mucalinda, having understood that the sky was now clear without a cloud, having unraveled his coils from the Gracious One's body, and after withdrawing his own form, and creating the appearance of a young brāhmana, stood in front of the Gracious One, revering the Gracious One with raised hands.

Then the Gracious One, having understood the significance of it, on that occasion uttered this exalted utterance: “There is happiness and detachment for the one who is satisfied, Who has heard the Dhamma, and who sees, There is happiness for he who is free from ill-will in the world, Who is restrained towards breathing beings. The state of dispassion in the world is happiness, the complete transcending of sense desires, (But) for he who has removed the conceit ‘I am’ - this is indeed the highest happiness.”

-Udana, Exalted Utterances:
Mucalindavaggo





Indra 因陀羅*Circa 13th century, 13世紀**Nepal 尼泊爾**Wood with polychrome 彩繪木**33 x 16 in. (84 x 40.5 cm.)**C14 tested to 1180 +/- 130 years, sample # GX-32881 碳十四檢測其年代為1180前後130年左右, 採樣號#GX-32881**HAR item no. 8026 喜馬拉雅藝術資源網8026號*

Provenance: 來源:

Gerard Labre collection, acquired in the 1980's

法國私人收藏, 自1980年間

In Vedic times, Indra was the supreme ruler of the gods. He was the leader of the Devas, the god of war, the god of thunder and storms, the greatest of all warriors, the strongest of all beings. He was the defender of gods and mankind against the forces of evil. He had early aspects of a sun-god, riding in a golden chariot across the heavens, but he is more often known as the god of thunder, wielding the celestial weapon Vajra, the lightning bolt. He also employs the bow, a net, and a hook in battle. He shows aspects of being a creator god, having set order to the cosmos, and since he was the one who brought water to earth, he was a fertility god as well. He also had the power to revive slain warriors who had fallen in battle.

Indra is described as being very powerful, with a reddish complexion, and with either two or four very long arms. His parents were the sky god Dyaus Pita and the earth goddess Prithivi; he was born fully grown and fully armed from his mother's side.

More hymns in the Rig Veda (about 250) are dedicated to him than any other god by a sizable amount. He was known as a great drinker of Soma; sometimes he did this to draw strength, and when he did, he grew to gigantic proportions to battle his enemies, but more often he merely wanted to get drunk. When not in his chariot, Indra rode on the great white elephant

Airavata, who was always victorious, and who had four tusks which resembled a sacred mountain. He was given numerous titles including Āśakra ("Powerful"), Vajra ("Thunderer"), Purandara ("Destroyer of Cities"), Meghavanana ("Rider of the Clouds"), and Svargapati ("the Lord of Heaven").





56 Divinities, Pancaraksa Devi mandala 56 神守護佛母壇城唐卡

Lhachog Sengge (1468-1535) 拉查·桑傑(1468- 1535 年)

Tibet, Ngor monastery 西藏, 鄂爾寺

Distemper on cloth, original cloth mount and original red lacquered dowel 棉布礦物顏料

Portrait approx. 16 x 13 1/4 in. (41 x 33.8 cm.)

Full dimensions without pole 25.5 x 15 3/4 in. (64.5 x 40 cm.), related mantras on verso, (Hr)

HAR item no. 8049 喜馬拉雅藝術資源網8049 號

Provenance: 來源:

Viennese private collection. Technical certificate available from Prof. Schreiner, Academy of Fine Arts Vienna, August 2017.

維也納私人藏家, 附有維也納藝術學院Schreiner教授2017年8月出具的鑑定證書。



This thangka features the image of a 56-divinity Pañcaraksā Devī Mandala (ib. *Srung ba lha mo lnga lha lha bcu nga drug gi dkyil 'khor*) from the Kriyātantra division of the famous compendium of 139 NgorMandalas[1] from Tibet. The Mandala is dedicated to the group of five female protective deities who were considered to be the personifications of five early Buddhist texts (Skt. *Sūtra*; Tib. *mDo*), the oldest dating from the middle of the 1st millennium AD. Each of the five divinities have specific functions, and it is their role to bring about worldly prosperity and luck, prevent natural catastrophes, conquer fear, and repel disease. Although they are termed '*Raksa*' which means demon, all of them are treated and seen as meditation deities (Tib. *Yi dam*). They enjoy great popularity primarily in the Himalaya region and in Central Asia and are even venerated in China and Japan.

The five divinities are depicted in diverse forms, depending on the tradition and ritual practices involved, varying, for instance, in the number of heads and arms shown. In the Ngor tradition featured here, which belongs to the Buddhist Sakya School, the eight-armed white goddess, Mahāpratisarāvidyārājñī (Tib. *So sor 'brang ma*) with her four faces is seen in the centre of the Maṇḍala. Her main visage is white, the one to the right is blue, the one to the left is red, and the one facing the rear is yellow. She sits adorned with ornaments and robes in the vajra pose (Skt. *Vajrāsana*), her four right hands variously holding a scepter in the form of a thunderbolt (Skt. *Vajra*), an arrow, a sword and a wheel. Her four left hands respectively hold a trident, a bow, an axe and a sling. Surrounding the white goddess in a circle are four other female deities facing the four heavenly directions, each direction having been assigned its own colour, which are mirrored again in the

outer floral colour fields. Shown to the west is the red three-headed, twelve-armed Mahāmantrānusārīnī (Tib. *gSang sngags rjes 'dzin ma*). To the north, an image of the green three-headed, six-armed Mahāśītavatī (Tib. *bSel ba'i rshal chen mo*). To the east is the blue four-headed, eight-armed Mahāsāhasrapramardinī (Tib. *sTong chen rab 'joms*), and to the south, the yellow three-headed, eight-armed Mahāmayūrī (Tib. *rMa bya chen mo*). Vases are placed between each of the deities.

The five divinities are encompassed by a second circle featuring the ten Buddhist forms of the Hindu gods of the earth, who act as protective deities watching over the ten directions (Skt. *Dikpāla*; Tib. *Phyogs skyon*): Varuna, Vāyu, Yakṣa, Isāna, Brahma, Indra, Agni, Yama, Rākṣasa and Prthivī.

A third circle contains the nine planetary divinities (Skt. *Grahas*; Tib. *Gza'*): Śukra (Venus), Śanaikara (Saturn), Rāhu (Lord of the Planets), Ketu (Comet), Āditya (Sun), Soma (Moon), Maṅgala (Mars), Budha (Mercury) and Bṛ haspati (Jupiter). The fourth circle features images of the 28 houses of the moon (Skt. *Nakṣ atraś*; Tib. *rGyu skar*). The Maṇḍala palace is surrounded by a square red veranda, on which a further 16 sacrificial divinities are located. The palace walls are delineated in blue and white, its richly decorated gates being guarded by the four kings of the heavenly directions (Skt. *Lokapāla*; Tib. *'jig rten skyong ba*): Virūpākṣ a (west), Vaiśravaṇa (north), Dhṛtarāṣ ṭra (east) and Virūḍhaka (south). The Maṇḍala is encircled by two protective polychrome outer rings consisting of lotus leaves and flames.

Beyond the Maṇḍala there are a further four deities, each assigned to a corner of the thangka. To the upper left, there is the future Buddha, Maitreya (Tib. *Byams pa*) and to the right, the Bodhisattva Mañjuśrī (Tib. *'Jam dpal*). Mirroring them to the lower margin are two depictions of Jambhala (Tib. *Dzam ba la*), the guardian of wealth and abundance, shown in both his peaceful and angry manifestations. Each divinity is flanked by two auspicious symbols: the victory banner, the parasol, the treasure vase, the conch, the pair of goldfish, the endless knot, the wheel and the lotus.

The painting style is strongly influenced by Nepalese aesthetics, and shows a great predilection for red, characteristic

of thangkas and wall paintings of the Sakya School and the Ngor tradition of the 15th and 16th centuries. The colour palette is intense and vibrant, and the composition as a whole is balanced and symmetrical in form. To the reverse of the painting is a verse intended as a dedication: "This assembly of divinities belonging to the Mandala of meditation deities was executed by Vidyadhara Lhachog Sengge." [2]

Lhachog Sengge (1468-1535) was the ninth abbot of Ngor Monastery in Tibet, and was responsible for the production of many works, all of which bear a similar Tibetan dedication. [3]

[1] bSod nams rgya mtsho (1983) Tibetan Mandalas. The Ngor Collection, vol. II, Tokyo.

[2] Tibetan inscription: yi dam dkyil 'khor gyi lha tshogs 'di / rig pa 'dzin pa lha mchog seng ges bzhengs; translation into German from Tibetan by Dr Alexander Schiller.

[3] See HAR [www.himalayanart.org/items/89798; /87012; /65020; /65463; /88554; /41215; /269]





鄂爾寺，又譯作俄爾寺，是西藏地區日喀則地區一座藏傳佛教薩迦派的寺院。該寺創建於1429年，被視為薩迦派第二重要的道場，從屬寺院曾多達六千多座，影響遠及雲南，四川，青海等地。在藝術方面，鄂爾寺以其豐富的梵文經藏，和沿襲了尼瓦爾繪畫風格的唐卡作品著稱。據鄂爾寺歷史記載，1429年建寺以後曾有6位來自加德滿都的尼瓦爾畫師把尼瓦爾繪畫風格帶到寺裡，在之後的傳承中便逐漸形成了鄂爾寺獨特而標誌性的繪畫風格。56神守護佛母壇城唐卡是著名的鄂爾寺139張壇城唐卡系列中的一張。

該壇城色彩濃烈，以飽滿的朱紅，深藍為主，並以明亮的黃色提亮。工藝方面，精準的人物細節刻畫以及背景裡繁複的卷花紋飾等體現著尼瓦爾畫師引以為傲的精工；而結構佈局方面，該壇城又嚴格按照藏傳薩迦派的儀軌繪製。

根據畫面底部銘文，這幅壇城由持明者拉查·桑格訂製。拉查·桑傑（1468-1535年）是鄂爾寺第9任座主，曾訂製了一批風格類似的唐卡，並都有類似銘文。

在這幅壇城中，56尊神生動形象，依次可辨。壇城內圓外方，中央5尊守護佛母由其他3圓1方4圈內的51尊神祇護持。

五尊守護佛母，對應著早期佛教經典“五護陀羅尼”（陀羅尼為長篇咒文）中包含的5篇，隨著佛教的發展，5部經典逐漸演變成5尊具有不同形象的女神形象，分別與獲得財富，克服疾病，驅散恐懼，長壽得子等世俗願望對應，而人類趨吉避凶的本能，使得五守護佛母信仰在後世長盛不衰，在喜馬拉雅，中亞地區，甚至中國和日本都廣受愛戴和尊崇。

“大隨求陀羅尼經” ---大隨求佛母
“守護大千國土經” ---大千摧碎佛母
“大孔雀經” ---大孔雀佛母
“大寒林陀羅尼經” ---大寒林佛母
“大護明大陀羅經” ---大秘咒隨持佛母

根據不同的教化需要，五佛母相貌不盡相同。在這幅守護佛母唐卡中，大隨求佛母結跏趺坐坐於壇城中央。四面八臂，身體和主面呈白色，右面呈藍色，左面呈紅色，左後一面呈黃色。右側四手依上往下各執金剛杵，箭，寶劍，和法輪。左側四手對應各執三叉戟，弓，鉞斧，和索。

以大隨求佛母為圓心，其外一圈環繞其他四位守護佛母，各居一方世界。每位佛母與她所在的世界又分別由紅，綠，藍，黃一種顏色代表。順時針排列，西方大秘咒隨持佛母，三面十二臂，身呈紅色；北方大寒林佛母，三面六臂，身呈綠色；東方大千摧碎佛母，四面八臂，身呈藍色；南方大孔雀佛母，三面八臂，身呈黃色。四個等大淨瓶相間於每位佛母之間，使畫面工整而殊勝。

五位守護佛母其外一圈由八方，上下總共十尊護法天神守護，順時針依次為西方水天，西北風天，北方多聞天，東北伊舍那天，上方梵天，東方帝釋天，東南火天，南方焰摩天，西南羅刹天，下方地天。

第三個同心圓內九尊神像為九耀化身（九耀為古印度占星術中對九個天體的統稱，唐代時傳入中國），順時針依次為金曜，土曜，羅睺，計都，日曜，月曜，火曜，水曜，木曜；分別對應金星，土星，月球升交點，月球降交點，太陽，月亮，火星，水星，木星。

第四個同心圓內28尊神依次對應28星宿。圓環壇城外圈築有五色基牆，呈方形包圍壇城，四方各有一華麗城門。五道牆代表著佛教裡強調的五力：信力，精進力，念力，定力，慧力；而五種顏色代表著佛教的五種智慧。

牆內一圈紅色通道內坐16尊小祭祀像，而四個城門口由四大天王把守，順時針依次為：身纏金龍的西方廣目天王，高舉寶傘的北方多聞天王，懷抱琵琶的東方持國天王，和手執寶劍的南方增長天王。城門外兩圈彩色和中間一圈黑色的大圓環自外向內依次為火焰牆，金剛牆，蓮花牆，分別象徵出離心，金剛心和菩提心。

除了壇城內的56尊神外，壇城外4角神像自左上順時針依次為：彌勒菩薩，文殊菩薩，黑財神與黃財神，並有白蓋，寶傘，寶瓶，法螺，金魚，盤長，法輪和蓮花等佛門八寶供奉於前，象徵吉祥，圓滿，幸福。

這幅56神守護佛母壇城唐卡品相完好，具有極高審美價值的同時，也是中華文明的歷史珍寶。是值得珍藏的難得之作。



Shakyamuni 釋迦牟尼佛唐卡

Circa 18th century, 18 世紀

Tibet 西藏

Ground mineral pigments and gold on cloth 棉布礦物顏料

24 x 15 in. (61 x 38 cm.)

HAR item no. 8045 喜馬拉雅藝術資源網8045號

Provenance: 來源:

Collection of late John Walden (1925-2013)

華樂庭 (1925年至2013年) 舊藏



Seated in dhyanasana on a lotus base, his right hand is in bhumisparasamudra, left hand holding an alms bowl, dressed in multicolored patchwork robes, the face with a serene expression backed by a nimbus and aureole, all surmounting Shadakshari and Vajrasattva below.

"Born in the Shakya race through skillful means and compassion; destroying the army of Mara who was unable to be destroyed by others; with a body radiant like a mountain of gold. Homage to you, King of Shakya;" (Sakya liturgical verse)(HAR).

Shakyamuni Buddha is the founder of the Buddhist religion. He lived and taught in India in the sixth century B.C.E., a time of burgeoning religious and philosophical thought from Greece to China. Born as the crown prince of the great Shakya Kingdom, the young Siddhartha Gautama was groomed to be a king in accordance with the wishes of his royal father. However, when he was about 29 years old, he learned of the deep suffering experienced in life by people. He left his palace life, gave up his fine garments and jewelry in order to find the causes of this suffering and the means to overcome it. After about six years of study, self-deprivation, and deep meditation he finally realized his goal. He had become an enlightened one (a Buddha). After this, he is said to have walked to a deer park in Sarnath (Benares) on the outskirts of Varanasi in India. Here he gave his first sermon, an event which is called the turning of the wheel of Buddhist law (Dharmachakra). The wheel as a metaphor for Buddha's teaching will become a prevalent symbol in Buddhism.

主尊釋迦牟尼佛左手結禪定印托鉢，右手膝前結觸地印，以跏趺端坐於覆蓮座上。螺髻呈深藍色，肉髻頂飾寶珠，身著金色福田衣，面容圓融完美，眉毛半圓彎曲，雙目目光慈悲，俯視世間眾生，唇間笑意盎然，長耳垂肩，頸部三無礙紋明顯，面相慈悲莊嚴。佛陀頭光呈綠色，背光深藍色內圈裡金光閃耀，其外一圈祥雲遍布，最外圈呈彩虹七彩光芒，圓滿明亮，格外醒目。佛陀座前供奉法輪，海螺，壽桃，左右各有金剛薩埵和四臂觀音脅侍，兩尊菩薩面容和美，身放金光，周身裝飾華麗精美。

該唐卡漢風濃郁，體現明顯漢地青綠山水表現手法。背景中祥雲漂浮於日月間，壽桃碩果累累，烏巴拉花盛開綻放，左側一對祥鹿棲息在茂盛青草上。整幅唐卡大氣殊勝，畫工精湛，堪稱難得精品。



The Elder Arhat Kanakavatsa 十六尊者之迦諾迦伐蹉尊者唐卡

Circa 18th century, 18 世紀

Tibet 西藏

Ground mineral pigments on cloth 布繪礦物顏料

36 1/4 x 24 in. (92 x 61 cm.)

HAR item no. 36292 喜馬拉雅藝術資源網36292號

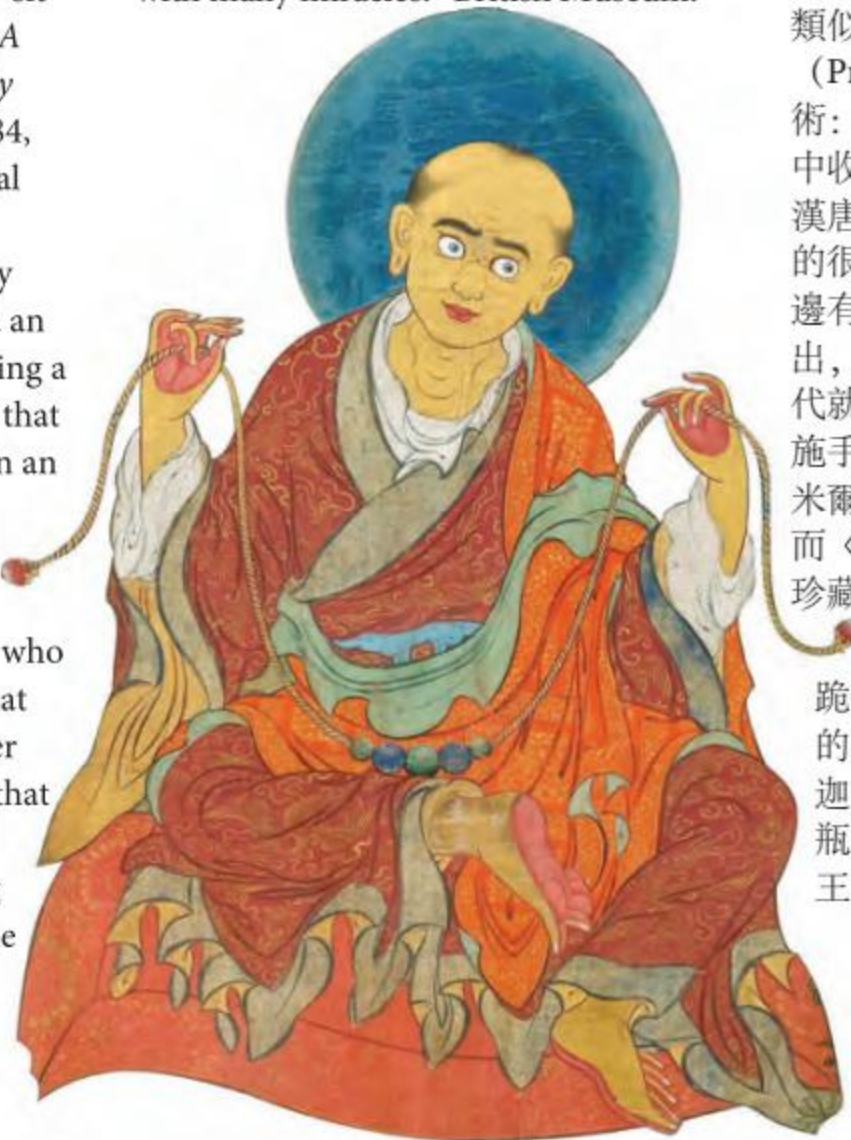
Provenance: 來源:

Koller Zurich, June 1978, lot 46

1978年6月由蘇黎世Koller拍賣行拍出，拍品號46

The seventh of the sixteen great Arhats is adorned in a red and orange patchwork robe heightened with gold leaf details. Seen seated on a lush green landscape, surrounded by trees, rocks, and a muttering stream: features characteristically Chinese in style, a syncretic attribute derived from the intimate relationship between China and Tibet created by the conversion of Kublai Khan, the Mongol ruler of China, to Tibetan Buddhism. The haloed and mature saint shows eyes opened wide, gazing intently as he holds a jeweled lasso in his hands. According to the legends, the jewels serve to give wisdom and understanding of Buddhist doctrine and were a gift of the Nagas. In the richly colored sky sit the sun and moon. In *Art of Tibet: A Catalogue of the Los Angeles County Museum of Art Collection*, June 1984, pg. 137, plate 4, Dr. Pratapaditya Pal references an early Arhat thangka, possibly of Kanakavatsa, with heavy Chinese influences. In this thangka an attendant figure is positioned offering a bowl to the Arhat. Dr. Pal explains that this iconography can also be seen in an eleventh century description of an Arhat series by an unknown Song master, in which “Kanakavatsa is worshiped by the King of Kashmir who sits on the right-hand side, the Arhat makes a mudra. Before him a flower bowl is placed...” Dr. Pal explains that “The kneeling figure in this thangka (LACMA), wearing the rich figured silk and offering the

lapis lazuli flower, may be the 'barbarian' king of Kashmir who is said to have visited Kanakavatsa...” One might postulate that the attendant figure in this thangka may also be the “barbarian king of Kashmir” offering a stylized vessel in homage. “Arhats are the saints of Buddhism, followers of the Buddha who have attained freedom from ignorance and suffering. In the Hiyāna school of Buddhism, the Arhat was considered to be the Buddhist ideal, but in later Mahāyāna Buddhism this role was taken over by the Bodhisattva. Arhats remained important in Tibetan Buddhism as protectors of the doctrine. Prayers were said to them and they were credited with many miracles.” British Museum.



羅漢為梵文Arhat（音譯阿羅漢）的簡稱，意為應真，最初意指釋迦摩尼佛的得道弟子。南傳佛教認為證得阿羅漢果為佛教徒修行的最高目標。阿羅漢以其住世護法的特質在藏傳佛教中也廣受供奉。

這幅唐卡表現的是十六羅漢中位列第七的迦諾迦伐蹉尊者。唐卡中尊者身著橘紅金縷僧袍，右腿單盤，左腿垂足坐於青綠山水之間，以山石松木為伴，頭頂天空中祥雲遍布，日月同輝，座前湍湍溪澗間浮有吉祥如意寶。尊者背靠光環，目光炯炯有神，雙手提一串有珍寶的繩索。據傳說珍寶和繩索由神龍所賜，庇佑修行人智慧增長，究竟佛法。

類似題材構圖可參照帕爾博士（Pratapaditya Pal）著作《西藏藝術：洛杉磯縣里美術館珍藏圖錄》中收藏的另一幅漢風濃郁的早期羅漢唐卡。帕爾博士認為唐卡中表現的很有可能為迦諾迦伐蹉尊者，旁邊有侍從手托供盤。帕爾博士指出，類似的造像形式早在11世紀宋代就有文字記載“迦諾迦伐蹉尊者施手印，右側坐有敬拜尊者的克什米爾國王，面前有蓮花寶盤.....”。而《西藏藝術：洛杉磯縣里美術館珍藏圖錄》中收錄的羅漢唐卡中身著艷麗絲袍，手獻藍寶石花的跪像可能是敬拜迦諾迦伐蹉尊者的克什米爾國王。由此可推測這幅迦諾迦伐蹉尊者唐卡中手托寶瓶的協侍極有可能為克什米爾國王。



Chakrasamvara and Consort 勝樂金剛

Circa 17th century, 17世紀

Tibet 西藏

Mineral pigments with gold on cloth 礦物顏料布繪

34 x 25 in. (86 x 64 cm.)

HAR item no. 8211 喜馬拉雅藝術資源網8211 號

Provenance: 來源：

From the Uzes Collection, acquired in the 1950s, France

法國Uzes 收藏，購於1950年間

Chakrasamvara, which translates as wheel of bliss, is one of the most popular yidam, or meditational deities, in Tantric Buddhism after the 11th century. As the principal deities of the Anuttarayoga Tantra of the Vajrayana Buddhist Tradition, Chakrasamvara can appear in several dozen different forms, from simple to complex, peaceful to wrathful. Here Chakrasamvara and his consort Vajravarahi are both shown with a wrathful appearance, standing on Red Kalaratri and Black Bhairava, symbolizing the triumph over ego and ignorance.

Chakrasamvara, who is blue in color, has four heads and 12 hands, in which he holds an elephant skin behind his back, a staff, a skullcup, a golden lasso, Brahma's four heads, a trident, a flaying knife, an axe, a drum, a vajra and a bell at center. Both Chakrasamvara and his consort Vajravarahi wear a skull crown, a garland of freshly severed heads are surrounded by the blazing flames of pristine awareness.

A register of deities are at the top of the image. From left to right, they are identified as Vajrayogini,

Vajrasattva, Ghantapa, Tipola, Vajradhara, Naropa, Dombi Heruka, Akshobhya, and Hayagriva. An attendant figure is positioned on the left of Chakrasamvara and Vajravarahi. He is mostly likely to be Kankalipa, one of the 84 mahasiddhas who meditated many years upon his deceased wife as a Dakini, the emptiness, and attained the state of mahamudra-siddhi.

勝樂金剛，取殊勝大樂之意，是藏傳佛教中自11世紀起流行的重要本尊之一。勝樂金剛是無上瑜伽部母續中最高成就，可依不同教化呈現不同寂靜與憤怒化現。此畫面中勝樂金剛及明妃金剛亥母皆以憤怒相化現，腳踩紅色時母與黑色陪臚，象征戰勝自大無明。

唐卡中本尊身呈藍色，4面12臂，兩主臂持金剛鈴杵交於胸前，上二臂於身後張開一張象皮驅逐無明，其餘各手分別持天杖、人頭骨碗、金索、梵天四頭、三叉戟、鉞刀、金剛斧、手鼓。本尊雙身頭戴五骷髏冠，項戴顱鬘，身處熾燃火焰中。

唐卡頂部一排尊像從左至右依次為金剛瑜伽女、金剛薩埵、建札巴祖師、帝洛巴祖師、金剛大持、那洛巴祖師、东比巴祖師、阿閼佛以及馬頭明王。本尊左側脅侍據推測應為84大成就者之夏利巴祖師。夏利巴祖師沉湎於喪妻之痛無法自拔，在一高僧點撥下以亡妻尸骨為空行母打坐修行，最終證得大手印密法。





White Tara 白度母*Circa 18th century, 18 世紀**Tibet 西藏**Ground Mineral pigments on cloth 布繪礦物顏料**Image: 15 3/4 x 10 1/8 in. (40 x 25.5 cm.)**HAR item no. 8046 喜馬拉雅藝術資源網 8046號*

Provenance: 來源:

Private European Collection

歐洲私人珍藏

Seated on a lotus platform, her left thumb and forefinger holding the stem of an utpala to the heart with the petals blossoming at the ear, the right bestowing charity held across the knee. In this white form of the deity, she appears specifically for the purpose of

bestowing longevity - long life and health. Revered in all schools of Tibetan Buddhism, it can probably be said that Tara is second in popularity only to Avalokiteshvara. Her practices are found in all classes of tantric literature of both the old Nyingma traditions and the new Sarma schools from India.

“...with a hue white like an autumn moon - radiant like a stainless crystal jewel, shining with rays of light, one face, two hands, and having three eyes; with the conduct of having sixteen years of age. The right hand is in the mudra of supreme generosity; the left holds with the thumb and forefinger the stem of a white utpala to the heart with the petals blossoming at the ear. Representing the buddhas of the three times the single stem is divided into three, in the middle is a blossoming flower, the right in fruition, the left in the form of a bud; adorned with various jewel ornaments; having various silk upper garments and a lower garment of red silk; seated with the legs in vajra posture. The palms of the hands and feet each have an eye - the seven eyes of pristine awareness.” (Sachen Ngagwang Kunga Lodro, 1729-1783).





Vajrapani, Hayagriva, Garuda Combined 秘密主三身合一忿怒尊

Circa 18th century, 18世紀

Tibet 西藏

Ground mineral pigments on cloth 棉布礦物顏料

Image: 29 1/4 x 20 in. (75 x 51 cm.)

HAR item no. 8047 喜馬拉雅藝術資源網8047號

Provenance: 來源:

From a Private Italian Collection

意大利私人珍藏

This fine thangka depicts Guhyapati Vajrapani, in his rare form of portraying three wrathful deities: Vajrapani, Hayagriva and Garuda combined in one. The three deities are emanations of Buddha's enlightened mind, speech, and body, respectively. Thus, they together embody the perfect power of all Buddhas, and protect beings from harmful spirits that create disease, disharmony, and obstacles. This special practice of the Vajrapani-Hayagriva-Garuda deity has a long lineage, passed down from Je Tsongkhapa's teacher, Lhodrag Drubchen Lekyi Dorje (1326-1401), who had obtained enlightenment through the practice of Vajrapani.

The upper register of this painting shows five figures with Amitabha Buddha on the far right, and four teachers on the left, all wearing the typical yellow cap of the Gelugpa lineage.

Standing in alidhasana before a flaming aureole, the Vajrapani-Hayagriva-Garuda deity has a body blue-black in color, with one face and two hands. The right hand holds a vajra and the left raised to the heart in a wrathful gesture. His hair twisting upwards, amongst which a horse head, neighing sharply three times over-powering the Three Realms. The neighing of the horse on the right over-powers the male lineages, one on the left over-powers the female lineages, and the one in the middle bestows atonements on the practitioner. Below the horse is the King of Birds, Garuda, with a body white in color, beating the sword-wings, adorned within a crown of jewels. His hair is adorned with a white spotted snake representing the Kings race. He wears a lower garment of tiger skin, bedecked with all the jewel ornaments.

Vajrapani-Hayagriva- Garuda deity is particularly practiced in the Kriya Tantra classification, and grants protection from Nagas. Executed strictly according to monastic scripture, he is accompanied by Buddha Nagaraja seated on the right, and Simhanada Avalokiteshvara seated on the left, who belongs to the Kriya classification, and is to remove sickness and disease especially illness caused by Nagas.

Few other identified examples are held. For other examples of this rare form of Vajrapani, see The Fine Arts Zangabazar Museum, Tashi Lhunpo Compilation, Beijing, and Rainy Jin & Johnny Bai collection (Himalayan Art Resource, Buddhist Deity: Vajrapani, Three Combined Wrathful Ones).





The Goddess Parvati (Uma)

Circa 10th century, Pandyan or Chola Dynasty

South India

Bronze

32 1/2 in. (82.5 cm) high

ArtLoss search no. S00129255

Scientific Analysis report no. R 143277A

Provenance:

Collection of Jean Decoux (1884-1963), Governor-General of French Indochina, 1940- 1945

Thence by descent until 1956

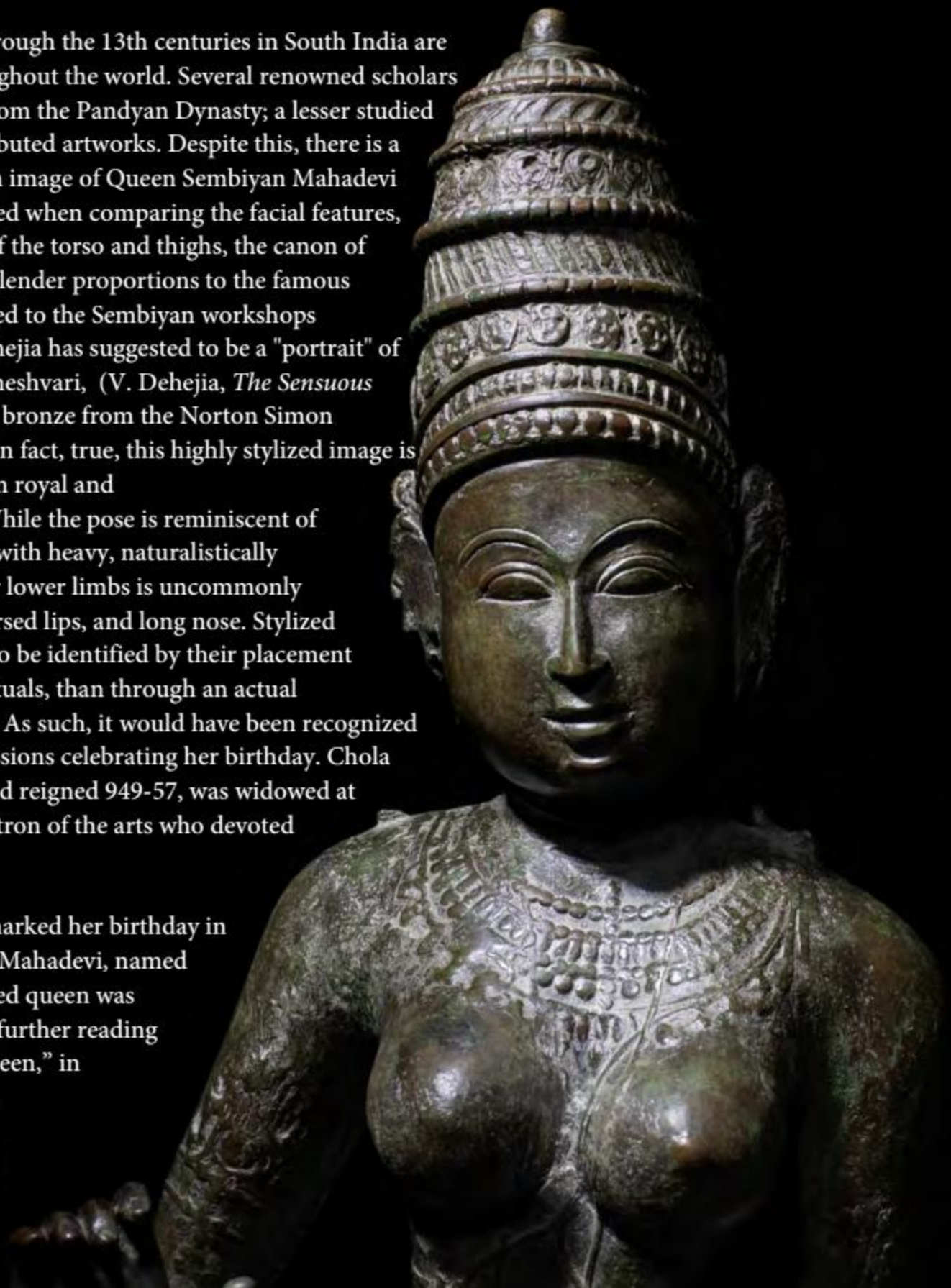
Gifted to Mr. & Mrs. Henri Moussard, Paris in 1956

Thence by descent through the Moussard family

This extremely rare, superbly, solidly and expressively cast figure stands in an elegantly swayed tribhanga on a round lotus base, wearing a long dhoti, secured with a sash around the waist, multiple necklaces, armlets, and bracelets, her face with a graceful expression surmounted by a conical and unique headdress.

Bronze images created between the 9th through the 13th centuries in South India are widely hailed as iconic masterpieces throughout the world. Several renowned scholars have postulated that the present work is from the Pandyan Dynasty; a lesser studied period in Indian Art history with few attributed artworks. Despite this, there is a strong possibility that this cast serves as an image of Queen Sembiyan Mahadevi represented as the Goddess Parvati, justified when comparing the facial features, elongated arms, similarities in modeling of the torso and thighs, the canon of proportions, elements of adornment and slender proportions to the famous masterpiece at the Freer | Sackler, attributed to the Sembiyan workshops during the Chola Period, which Vidya Dehejia has suggested to be a "portrait" of Queen Sembiyan Mahadevi as Uma Parameshvari, (V. Dehejia, *The Sensuous and the Sacred*, 2002, p. 124ff.) as well as a bronze from the Norton Simon Museum, acc. no. F.1972.23.2.S. If this is, in fact, true, this highly stylized image is an instance of the blurring of lines between royal and divine portraiture in ancient Indian art. While the pose is reminiscent of the goddess Parvati, this tall, svelte image with heavy, naturalistically shaped breasts and drapery clinging to her lower limbs is uncommonly individualized in the shape of her face, pursed lips, and long nose. Stylized portrait statues like this were more likely to be identified by their placement in a temple, or their function in specific rituals, than through an actual resemblance to their human counterparts. As such, it would have been recognized as Sembiyan Mahadevi by its use in processions celebrating her birthday. Chola queen Sembiyan Mahadevi, whose husband reigned 949-57, was widowed at an early age and was a highly respected patron of the arts who devoted most of her life to temple commissions.

During her lifetime, special celebrations marked her birthday in the Shiva temple in the town of Sembiyan Mahadevi, named after her, and a metal portrait of the beloved queen was presented to the temple in her honor. For further reading on the subject, see "The Age of a Pious Queen," in Dehejia, Vidya, *Art of the Imperial Cholas*, Columbia University Press, 1990., pgs. 1- 41.









Uma-Maheshvara

Circa 11th century

Kashmir or Himachal Pradesh, India

Copper alloy with silver inlay

6 3/8 in. (16.2 cm.)

HAR item no. 8038

Provenance:

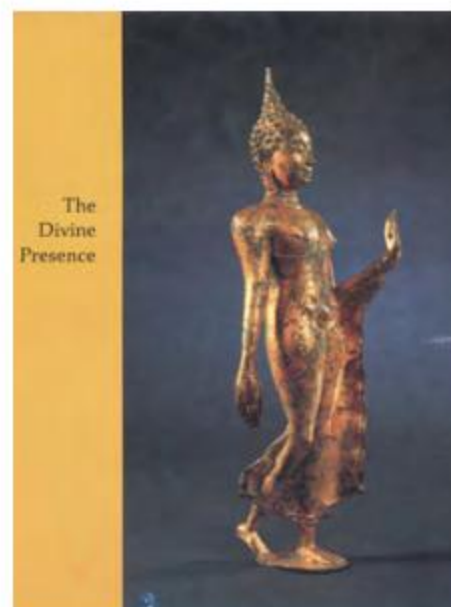
Harry & Yvonne Lenart Collection, Los Angeles, 1960's - 2011

Exhibited:

"The Divine Presence: Asian Sculptures from the Collection of Mr. and Mrs. Harry Lenart", Los Angeles County Museum of Art, August 15 - October 15, 1978

Published:

Pal, Pratapaditya, *The Divine Presence*, Los Angeles County Museum of Art, 1978, p. 26, pl. 13



A rare form of Uma-Maheshvara, Shiva is seated in a yogic posture on a lotus, his principal hands holding a waterpot with leaves. His upper right hand grasps a rosary and the left supports Uma, who is gracefully seated on his thigh. Uma too holds a waterpot with her right hand, and in her left a lotus. This rare image is Kumbhesvara, lord of the waterpot. This bronze is one of the few known images of Uma-Maheshvara from either Kashmir or Himachal Pradesh.

According to
Shaiva Siddhanta

philosophy, Shiva's infinite power remains concealed until he is in the company of his consort Uma (Sa Uma). In her presence he reveals his benevolence and through her his grace is comprehended. Images of Shiva together with Uma are known as Umasahitamurti and with the addition of their infant Skanda the image becomes Somaskandamurti. Since Shiva was believed to confer his blessings upon devotees most readily in this form it was imperative for every temple to have a Somaskandamurti and this iconographic representation was extremely popular. An early iconographic representation of this form of Shiva is a charming stone relief of circa 7th century date, from the Pallava period, now in the

collection of the National Museum, New Delhi (S. Kramrisch, *Manifestations of Shiva*, Philadelphia, 1981, cat. 55, p. 67). In this tender family portrait we see the divine couple seated in a relaxed posture upon a plinth,

with the infant Skanda on his mother Uma's lap. The iconography was conventionalized in bronze images such as the magnificent 8th century sculpture in the collection of the Government Museum, Madras (K. Khandalavala (ed.), *Indian Bronze Masterpieces*, New Delhi 1988, fig. 4, p. 145) where Shiva and Uma are seated upon a tiered plinth or bhadrasedam. From an artistic and iconographic standpoint this arresting sculpture embodies the essential qualities of Shiva and Uma. Their union is a symbol of completeness and unity, "...like a word and its meaning." (S. Kramrisch, *Manifestations of Shiva*, Philadelphia, 1981, xviii) Shiva's expansive, powerful chest seems to be inflated with breath. His face with its prominent features radiates a calm divinity. His mismatched earrings symbolize the incorporation of both male and female energies into a single Godhead. The sculpture radiates not only Shiva's beauty but also his majesty and strength as the immutable Omniscient Being who generates the eternal cycles of creation and destruction. Uma's lithe, supple form is an embodiment of beauty and perfection while her gently smiling face emanates spiritual and esthetic joy. Her body is turned slightly inwards to face her lord Shiva, cementing their union and binding them together in an everlasting image of power, majesty, benevolence and transcendence.





A Monumental Carved Image of Nandi

Circa 12th century

Rajasthan or Uttar Pradesh, India

Sandstone

23 in. (58.3 cm.)

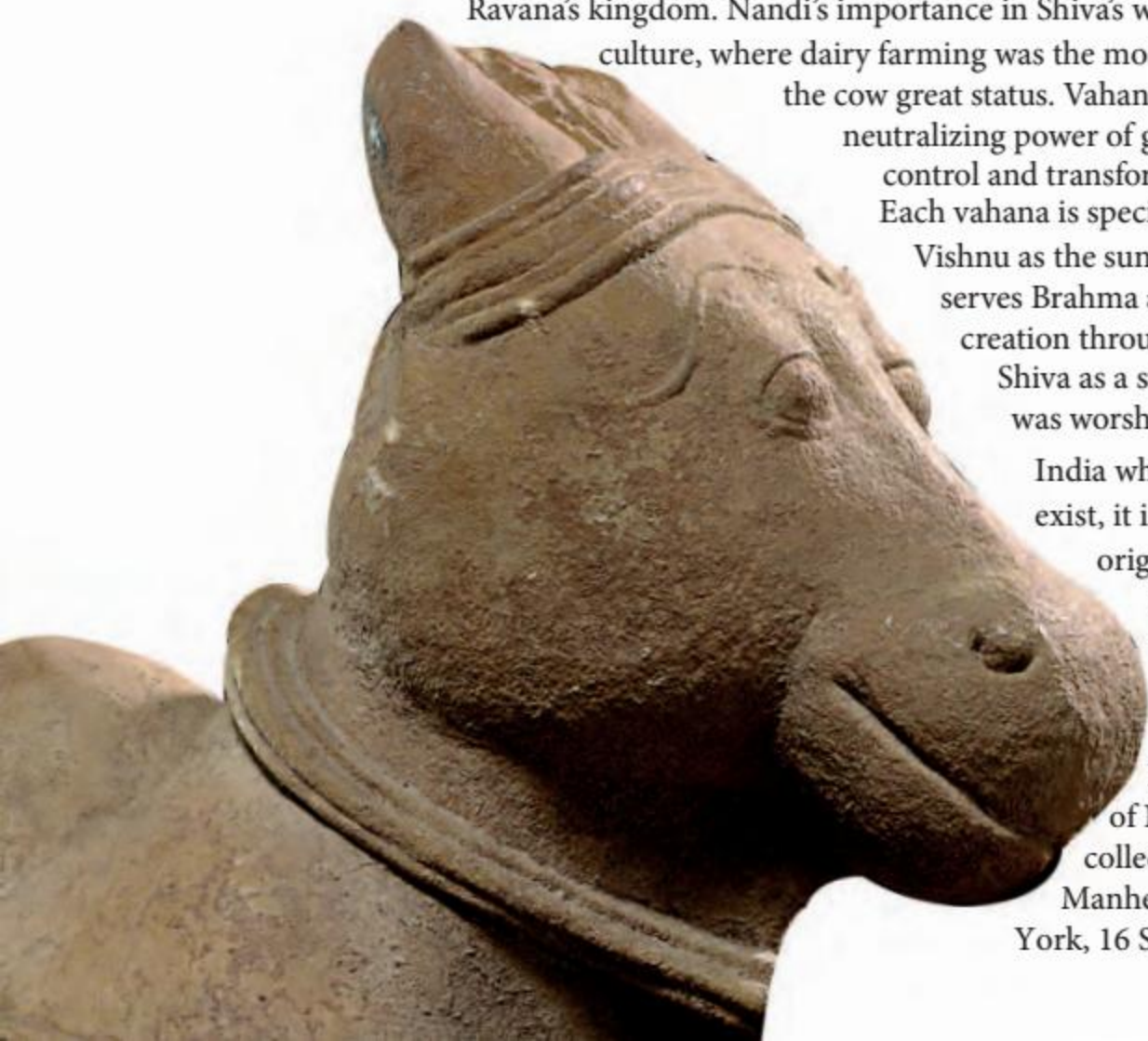
Provenance:

Private collection, acquired in 1990s

Christie's New York, September 21, 2005, lot 63

Sacred white bull and vehicle of Shiva, Nandi serves as guardian, gatekeeper, and mount to the mighty destroyer god. Nandi has been identified as Shiva's vehicle, or vahana, as early as the Kushan period in the first century CE and has been a subject of exaltation throughout India, Vietnam, Cambodia, and Indonesia. Some claim that reverence for bovines in the Hindu religion stemmed from the status given to Nandi as Shiva's vahana, especially in Uttar Pradesh. Sculptural forms of the bull frequently appear outside of temples dedicated to Shiva and are positioned to face the sanctuary where the main representation of Shiva would be located to demonstrate his reverence of the god. In the present figure, the worshippers positioned in front of Nandi were likely included to represent additional devotion, as they would be facing the most highly regarded space in the temple complex. Nandi sculptures are so prolific at these sites of worship that it is rare for a Shaivite temple to be missing an image of the bull.

In the Ramayana, it was Nandi who cursed Ravana, king of Lanka and the Ramayana's main antagonist who kidnapped Rama's consort Sita. As gatekeeper, Nandi refused Ravana's request to meet with Shiva. Ravana taunted and teased Nandi in an attempt to get his way, but this only irritated the bull, causing him to curse the demon king, foretelling that Lanka would be burned to the ground by a monkey. This later came to fruition when Hanuman rescued Sita and destroyed Ravana's kingdom. Nandi's importance in Shiva's world originates from early Indian culture, where dairy farming was the most significant occupation, giving the cow great status. Vahanas represent the overriding and neutralizing power of gods over creation and ability to control and transform energies within the universe. Each vahana is specific to their deity: Garuda serves Vishnu as the sun god, Ekahamsa (One Swan) serves Brahma as the creator god who initiated creation through water, and Nandi serves Shiva as a symbol of fertility. Since Shiva was worshipped with great fervor in South India where the majority of his temples exist, it is clear why most Nandi sculptures originate from the south. While there are figures of Nandi that hail from the North, they are less common, giving the present figure an added level of dynamism. For a similar Rajasthani example of Nandi, see a sculpture from the collection of Mr. and Mrs. Paul E. Manheim sold at Christie's, New York, 16 September 2008, lot 425.





Saraswati

Circa 1200, inscribed

Rajasthan, India

Stone Stele

17 3/4 in. (44.86 cm.)

ArtLoss no. S00132165

Provenance:

From a private Georgia Estate

The goddess is sensuously carved, dancing in the foreground rendered with an elegant tribhanga, the veena in her left hand, in her others a mala, rosary, and a sutra, wearing beaded necklaces and a tiara. At her feet her vehicle, the peacock, looks up along with a companion.

Saraswati, the “one with the lovely voice,” is the goddess of music, literature, poetry and wisdom. She is a part of the trinity along with Lakshmi and Parvati, a counterpart to the Trimurti known as the Tridevi.

All the three forms help the trinity of Brahma, Vishnu and Shiva to create, maintain and regenerate the universe respectively through their Shakti. Saraswati is the holy consort of Brahma, complimenting his role as creator through her cultural attributions.

Initially a Hindu deity, her image was eventually absorbed into Buddhism and became prevalent throughout Buddhist Asia as the epitome of female wisdom and the consort to the Bodhisattva Manjushri.





Kalpavriksha, The Wish- Fulfilling Tree

Circa 15th century

Western India

Brass

28 in. (71 cm.)

Provenance:

Ex Collection Jay C. Leff [1925-2000], acquired by 1960

Near & Far Eastern Art, Property of Jay C. Leff and Another Collector,
Parke-Bernet Galleries, 980 Madison Ave, New York, 9-10 May, 1969, Lot 140

Sotheby's, New York, 26 March 1998, Lot 66

Published & Exhibited:

Near Eastern and Far Eastern Art from the Collection of Jay C. Leff, American Federation of Arts, October 1965- October 1967, No. 64, By: John F. Haskins

The Peaceful Liberators: Jain Art from India, Los Angeles County Museum of Art, November 6, 1994 – January 22, 1995, cat. No. 64 By: Dr. Pratapaditya Pal

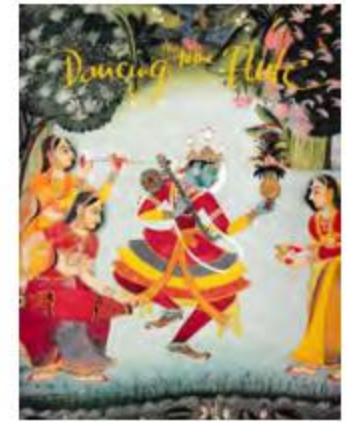
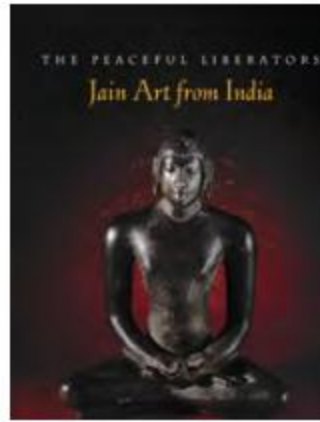
Dancing to the Flute: Music and Dance in Indian Art, Art Gallery of New South Wales, June 12 – August 24, 1997, cat.

No. 81 By: Dr. Jim Messelos, Jackie Menzies and Dr. Pratapaditya Pal

Published:

Seyyed Hossein Nasr, *"Ours Is Not a Dead Universe"*, Parabola, Page 8

Dr. Harsha V. Dehejia, *Leaves of a Pipal Tree*, August 2005, Page 10



"This unusual throne-back is fashioned in the form of a large tree surrounded by a framework containing eleven seated female figures. Close inspection of the tree reveals bunches of three mangoes at the juncture of each limb with the outer frame; this indicates that

the now missing main image was originally the goddess

Ambika [60 - 63],

identified by

the mango

fruits she

holds or by

the mango tree under which she is frequently depicted. The female figures in the outer frame are all musicians, except for two attendants bearing flywhisks at the level where the head and shoulders of the main image would have been. The two figures directly above the flywhisk bearers hold hand cymbals, and the remaining figures can also be identified as musicians, since their hands are in positions typically used to hold musical instruments; these must have been separately cast and have not survived. The juxtaposition of Ambika with a retinue of female musicians and attendants follows an earlier Western Indian tradition, as there are several reliefs at Mount Abu that portray the goddess with such company (Shah 1987A, fig. 154; Tiwari 1989, 56- 57. figs. 16- 17). It is possible that the female figures are meant to be devata (subsidiary goddesses), but the position of their hands argues against this since they would have typically held religious attributes in different positions

(Shah 1987A, fig.

148; Tiwari 1989, 83, fig. 36).

Originally there must have been an additional figure at the base of the frame on each side. These were either musicians, attendants, or perhaps Ambika's two sons, Siddha and Buddha.

A foliate finial presumably once surmounted the frame. Not only is this a representation of Ambika's mango tree, but it is also the well-known celestial wish-fulfilling tree (Kalpavriksha). The wish fulfilling tree is associated with Ambika in a number of Jain texts, such as the late twelfth century Nemichandra's *Lilavati Prabandham* (Shah and Dhaky, 38). The Jains believe that there are ten types of wish-fulfilling trees, which 'always give to the people whatever they desire without effort on their part' (Shah 1955. 75). The rewards of worship include wine, dishes of delicacies, fine apparel, musical instruments, lamps, wreaths, ornaments, houses, and divine luminosity." -Dr. Pratapaditya Pal, *The Peaceful Liberators: Jain Art from India*.





Shiva Nataraja

*Circa 16th century, Vijayanagar Period
South India*

Bronze

6 1/2 x 6 x 2 in. (16.5 x 15.3 x 5 cm.)

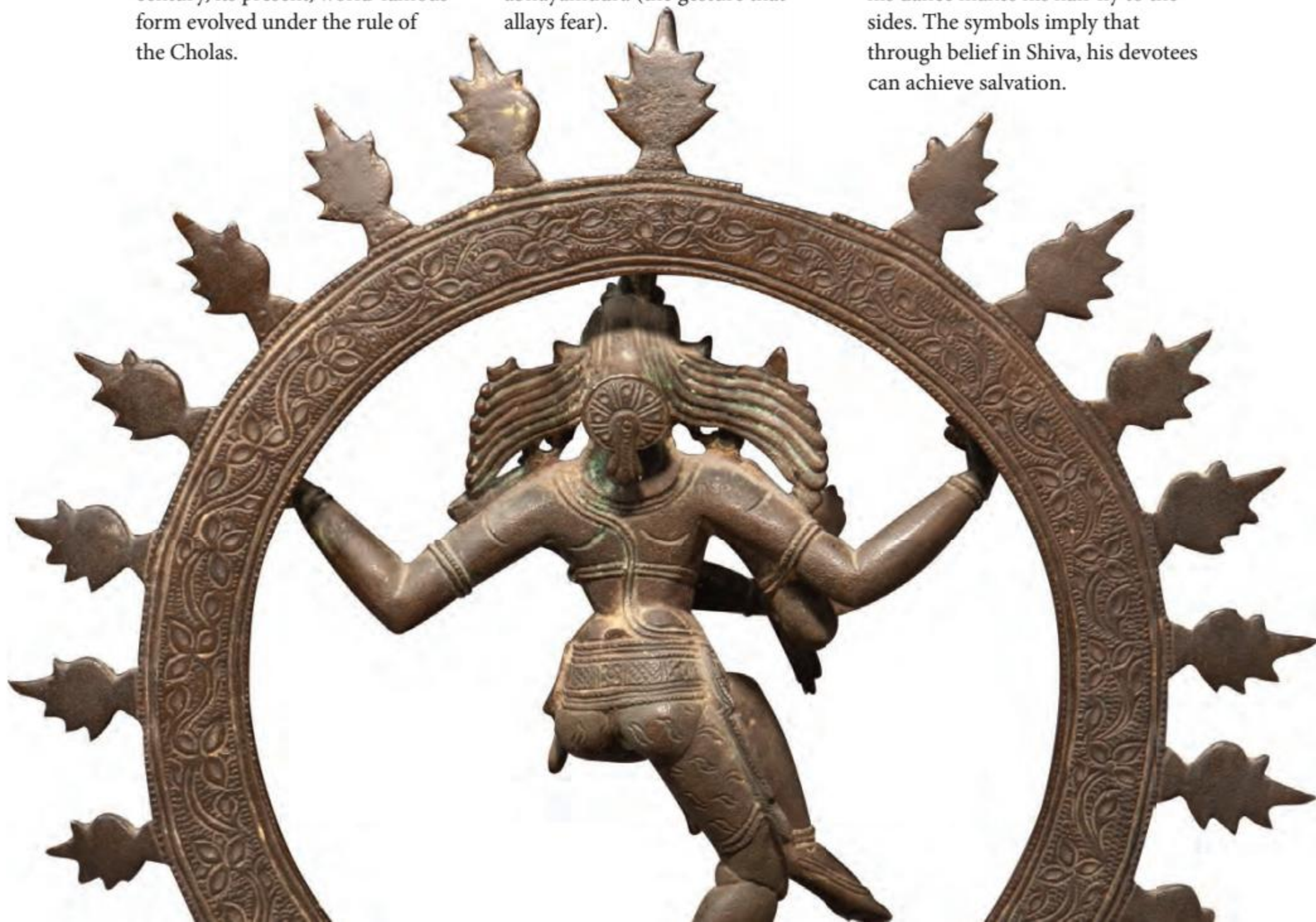
Provenance:

Private Belgian collection, acquired in 1979

As a symbol, Shiva Nataraja is a brilliant invention. It combines in a single image Shiva's roles as creator, preserver, and destroyer of the universe and conveys the Indian conception of the never-ending cycle of time. Although it appeared in sculpture as early as the fifth century, its present, world-famous form evolved under the rule of the Cholas.

Shiva's dance is set within a flaming halo. The god holds in his upper right hand the damaru (hand drum that made the first sounds of creation). His upper left hand holds agni (the fire that will destroy the universe). With his lower right hand, he makes abhaya mudra (the gesture that allays fear).

The dwarflike figure being trampled by his right foot represents apasmara purusha (illusion, which leads mankind astray, the dwarf of ignorance). Shiva's front left hand, pointing to his raised left foot, signifies refuge for the troubled soul. The energy of his dance makes his hair fly to the sides. The symbols imply that through belief in Shiva, his devotees can achieve salvation.





Vishnu*Circa 1300, late Chola Period**South India**Bronze**23 1/4 in. (59.4 cm.)***Provenance:**

Sothebys, New York, September 20th, 2005, Lot 69

The four-armed deity stands erect in samapada on a circular lotus base supported by a multi-tiered square plinth. His principal right hand is in the fear dispelling abhayamudra. The preserver is adorned in a tall jeweled crown, several necklaces and foliate armbands. His broad shoulders are accentuated by a tapered waist and soft bulging belly. His elongated torso supported by muscular legs covered in a finely incised patterned veshti, which is elegantly knotted on both sides and secured by a wide girdle with a kirtimukha at the center. Meant to be viewed in the round, the back of the sculpture is no less masterful than the front. His muscular back and pronounced buttocks project three-dimensional power. His tear-drop shaped face is accentuated by arching eyebrows, almond-shaped eyes, a straight aquiline nose, and gently smiling lips. The sensuous

modeling coupled with the confident and assured treatment of form suggests a mature or late-Chola date for the sculpture.





Illustration to the Bhagavata Purana: The Liberation of Nalakuvara and Manigriva

Attributed to the master artist Manaku

Circa 1760-1765

Basohli, India

Opaque watercolor heightened with gold on paper

Image: 9 1/4 x 13 1/2 in. (35 x 23.5 cm.)

Provenance:

The Collection of the late Brendan Garry (d. 16th September 2011)

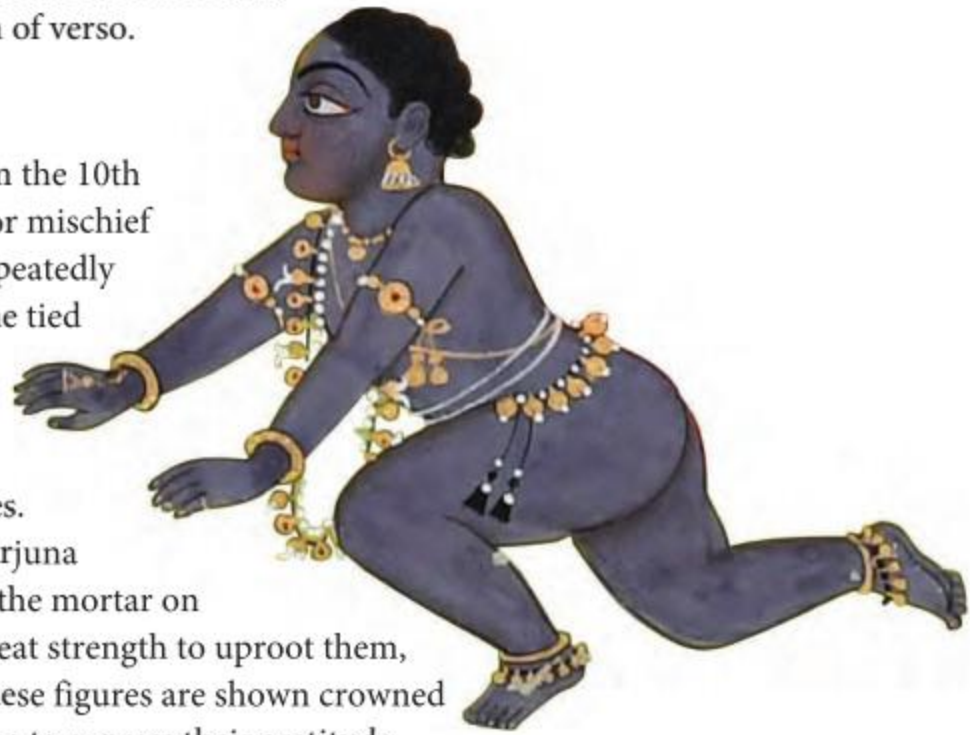
Siva Swaminathan (d. 26th March 2014)

Inscribed in Gurumukhi: Leaf 35 on top of verso

Inscribed in Sanskrit: 10th Chapter, 10th book, leaf 32 in center of verso;

Bhagavata, 10th chapter, 10th book, skand on bottom of verso.

The narrative that this painting illustrates comes from the 10th book of the Bhagavata Purana, with Krishna's habit for mischief contributing itself to the scene. After being caught repeatedly trying to steal butter by his foster mother Yasodha, she tied him to a wooden mortar to keep him from trouble. Many years prior to this, two yakshas Nalakuvara and Manigriva, sons of Kubera, were cursed for their pride to be bound in the form of two arjuna trees. Through his omniscience, Krishna is aware that the arjuna trees contain the souls of these yakshas, so he carries the mortar on his back and wedges it between the trees, using his great strength to uproot them, the two brothers emerging from the fallen timber. These figures are shown crowned in the center of the painting, offering praise to Krishna to express their gratitude.



The Bhagavata Purana that this work hails from dates to 1760 - 1765, and is commonly known as the "Large Guler-Basohli Bhagavata Purana," or the "Fifth Guler-Basohli Bhagavata Purana." This series is known for its use of broad landscape with few figures, exemplary of a transitional Basohli style, and each painting in the series has an identifying inscription on the reverse in gurmukhi and nagari scripts. The leaf has since been dispersed throughout the world, some of which can now be found in the Victoria and Albert Museum, the Philadelphia Museum of Art, and the Archer Collection (see W.G. Archer, *Indian Paintings from the Punjab Hills*, London, 1973; *Visions of Courtly India*, London and New York, 1976, no. 8, p. 15; and W.G. Archer and Edwin Binney 3rd, *Rajput Miniatures from the Collection of Edwin Binney 3rd*, Portland 1968, nos. 55a and 55b, pp.74-5 for other paintings).

Although debated, this painting was likely executed by Manaku, older brother of Nainsukh, even if he was not responsible for completing the entire series. Manaku has been named as the illustrating artist for a Gita Govinda series completed in the 1730s, as well as the Small Guler Bhagavata Purana completed between 1740 and 1750. Similarities between works in both of these earlier series to the 1760's Bhagavata Purana indicate that Manaku had a part in completing multiple pieces from the later series.

Compare the yakshas in the present work to "The Sage Kardama Renounces the World," from the Small Guler Bhagavata Purana in the collection of the Lahore Museum (see B. N. Goswamy, *Manaku of Guler*, New Delhi, 2017, p. 405, no. B35); the same rendering of facial hair and ornate jewelry nod toward the claim that Manaku was the author of both. In addition, realistic detail is ascribed to the trees across Manaku's known oeuvre, and are replicated in the arjuna trees shown here. Some scholars argue that this later Bhagavata Purana was illustrated by Fattu, son of Manaku, but it is likely that he only completed some of the works in the series. One last thing to note is that these series are typically completed in chronological order, following the progression of the text, meaning that the present example would have been executed earlier than others within the series, making it more plausible that the hand of Manaku was responsible for this painting.







Leaf from a Gita Govinda series: Radha vents her frustrations

First generation after Nainsukh and Manaku

Circa 1775-1780

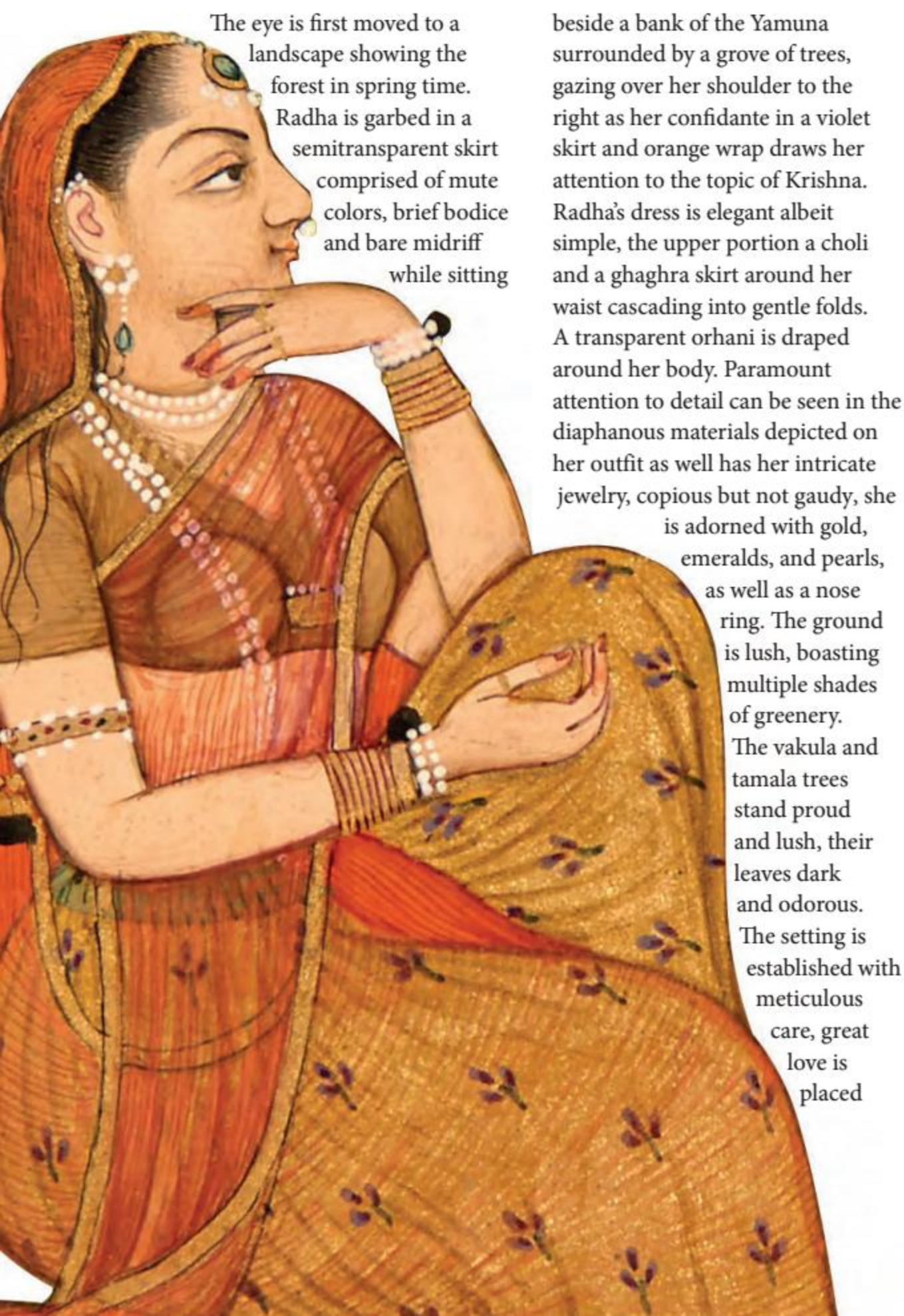
Kangra, India

Opaque watercolor heightened with gold on paper

7 x 10 5/8 in. (17 x 27 cm.)

Provenance:

Francoise & Claude Bourelrier, Paris



The eye is first moved to a landscape showing the forest in spring time. Radha is garbed in a semitransparent skirt comprised of mute colors, brief bodice and bare midriff while sitting

beside a bank of the Yamuna surrounded by a grove of trees, gazing over her shoulder to the right as her confidante in a violet skirt and orange wrap draws her attention to the topic of Krishna. Radha's dress is elegant albeit simple, the upper portion a choli and a ghaghra skirt around her waist cascading into gentle folds. A transparent orhani is draped around her body. Paramount attention to detail can be seen in the diaphanous materials depicted on her outfit as well as her intricate jewelry, copious but not gaudy, she is adorned with gold, emeralds, and pearls, as well as a nose ring. The ground is lush, boasting multiple shades of greenery. The vakula and tamala trees stand proud and lush, their leaves dark and odorous. The setting is established with meticulous care, great love is placed

into every brushstroke. The small rises of the terrain, undulating ground all give a feeling of vast space and openness, but in such a way that attention is not drawn to wander from the foreground in which Radha and her companion are engaged in discussion. Both the face of Radha and her attendant can be surmised to have been derived from a particular type, the shading of Radha done distinctly more elegantly, demonstrating an intentional status remark. Her face is of "porcelain delicacy," rounded but in such a manner as to not be "fleshy". Her features are pronounced and sharp, her lips small (an attractive quality of the time), eyebrows gently arched, eyes gazing softly yet discerningly. "Radha's body is young and lissome; the limbs tender, the breasts full, hands and feet delicate." (Goswamy & Fischer, pg. 315). Her stance is relaxed and natural, directly mirroring her countenance and echoing her state of mind.

Reference: Goswamy, B.N. and Fischer, Eberhard, *Pahari Masters*, Niyogi Books, 2009







Leaf from a Krishna Sudama Series: Rukmini and Krishna seated in a Palace Chamber

Circa 1800

Kangra, India

Opaque watercolor heightened with gold on paper

Image: 11 1/4 x 15 3/4 in. (28.6 x 40 cm.)

Folio: 13 1/4 x 17 1/2 in. (33.7 x 44.4 cm.)

Provenance:

From a distinguished New York collection, acquired in 1968

Inscribed on verso in Sanskrit: Chapter 57, Leaf 30 and in Gurumukhi: 245

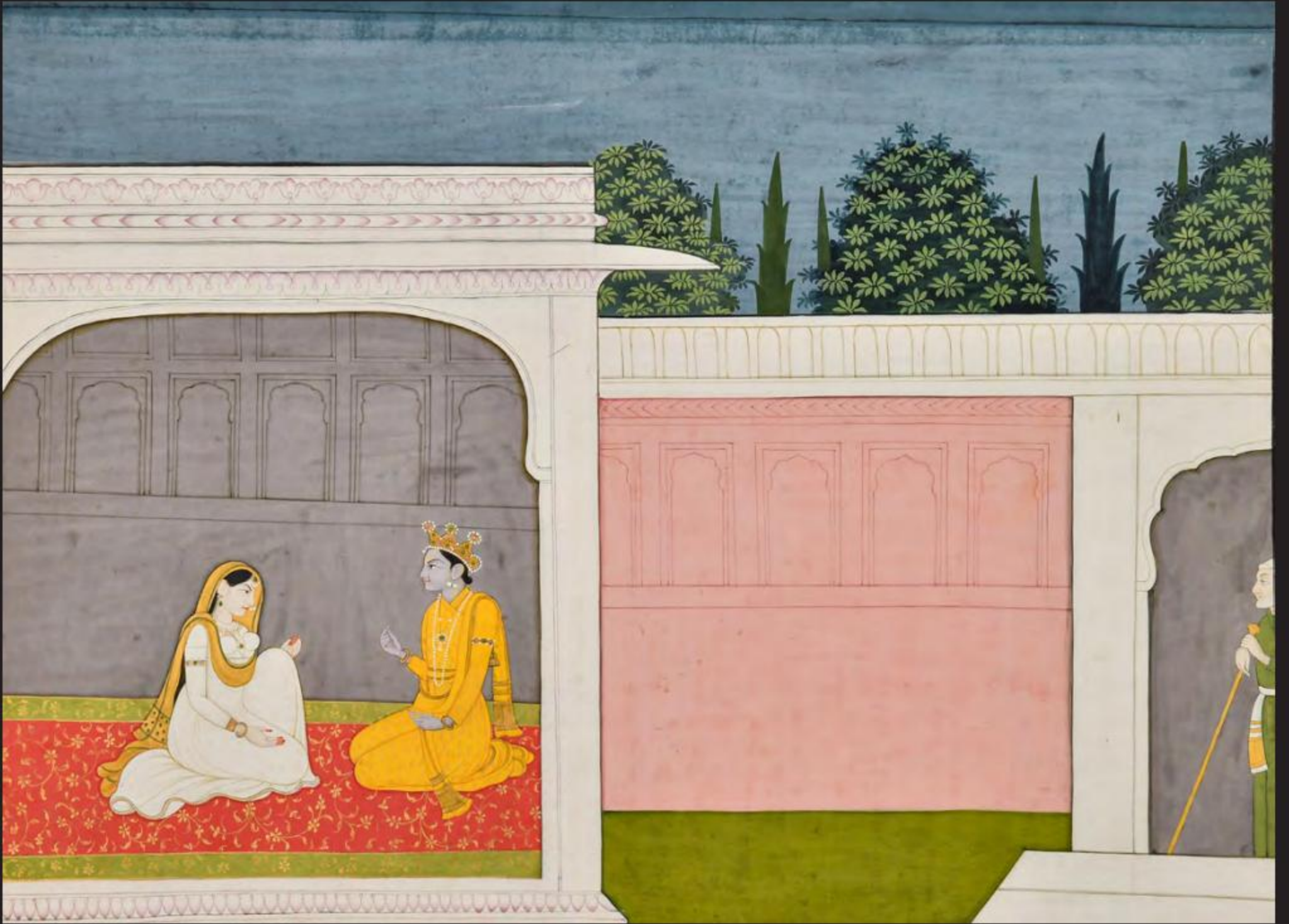
Seated on an ornate rug under a covered terrace, Krishna and his wife Rukmini converse leisurely, unaware of the visitor that has just arrived. Rukmini is an incarnation of the goddess Lakshmi (consort to Vishnu), dressed accordingly in elegant clothes and jewels. The Brahman Sudama is portrayed on the right entering the enclosed garden to meet with Krishna.

Although they had not seen each other for many years, Krishna and Sudama had been close friends at Vrindavana while they were children.

Knowing that he was a staunch devotee and was friends with Krishna, Sudama's wife urged him to go to Dwaraka and ask for help with finances, as he had nothing and a spouse to support. This scene depicts the moment where Sudama has just entered Dwaraka before Krishna realizes the saint's presence. For a Garhwal series depicting Sudama's quest to Dwaraka and back, see the Victoria and Albert Museum, accession nos.

IS.546-1952,
IS.547-1952,
IS.548-1952,
and IS.549-1952





Portrait of a Woman with a Cat

Circa 1780-1800

Mughal, India

Opaque watercolor heightened with gold on paper

Image: 6 1/4 x 4 in. (15.9 x 10.2 cm.)

Folio: 11 3/4 x 8 1/4 in. (29.8 x 21 cm.)

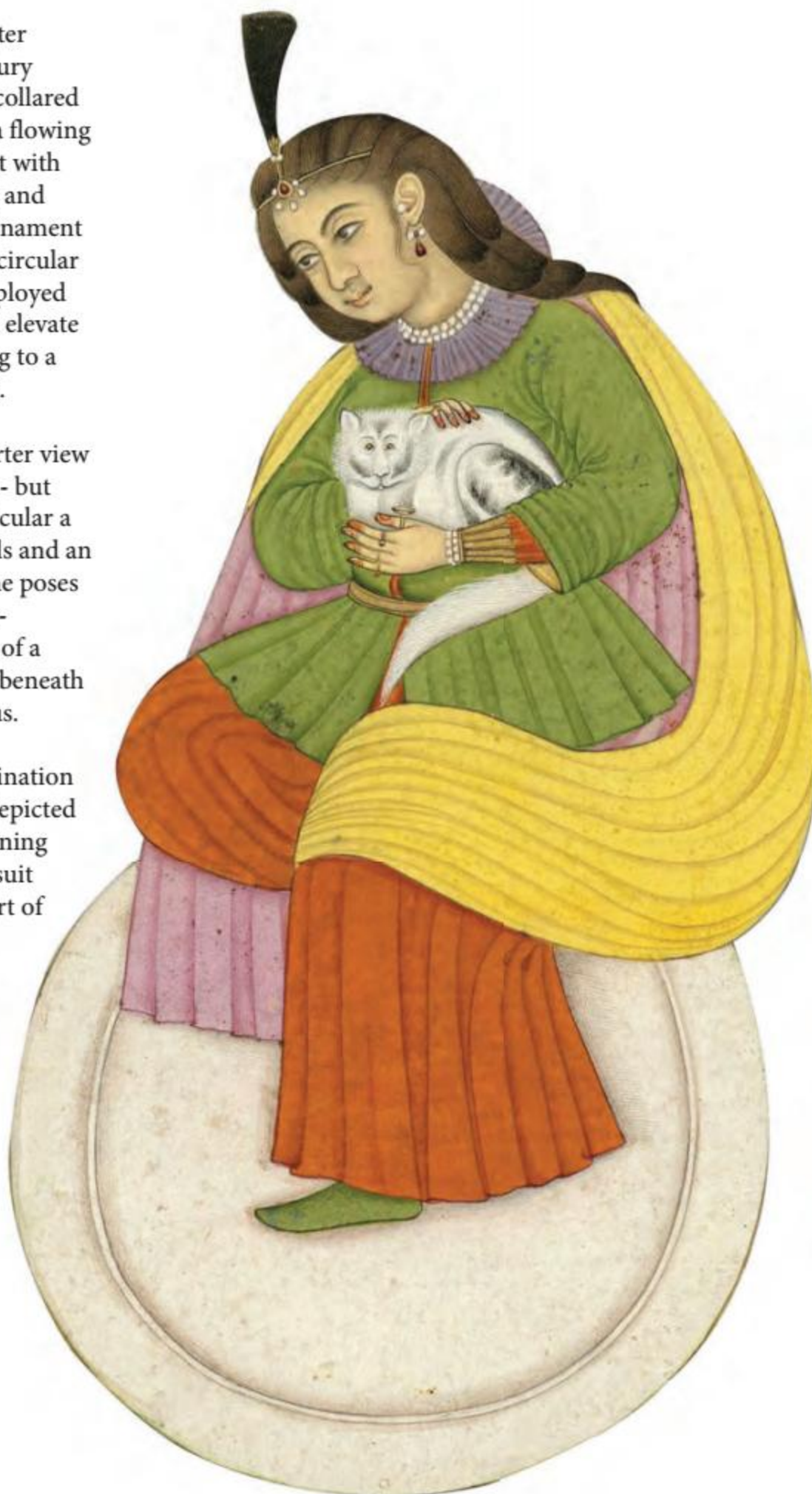
Provenance:

From a distinguished New York collection, acquired in 1968

A European noblewoman in a three-quarter frontal view - dressed in a Sixteenth Century Portuguese manner with a pleated green collared tunic over an orange dress enveloped by a flowing yellow and mauve cape - pets her tame cat with both hands. Her brown curly hair is long and braided with a single jeweled feathered ornament on her forehead. She sits at the edge of a circular raised white basin (or perhaps a well) employed as a vertical visual device to highlight and elevate the subject against the green ground rising to a lighter flat oxidized verdigris background.

Her curly brown hair and bold three-quarter view tells us that she is certainly not an Indian - but rather a farangi - a foreigner (and in particular a Westerner) with strange habits and morals and an object of curiosity and some mockery. She poses here as an idealized archetypal European - enigmatically sitting balanced at the edge of a circular basin or cushion rising vertically beneath her - her odd cat staring directly back at us.

This painting reflects the continuous fascination with European and Christian themes as depicted by Mughal artists and their patrons beginning with the first contacts with Portuguese Jesuit missionaries and other visitors to the court of Akbar in the Sixteenth Century. In the manner of Seventeenth Century Mughal miniatures depicting single figures - including those based upon imported engravings and paintings of Western Biblical themes - she sits isolated against a flat copper-oxide green background. The present work is possibly a version of an earlier Seventeenth Century original that was likely produced at Delhi, dating to the latter Eighteenth Century.





A Rathore Aims an Arrow at a Leaping Tiger

Early-Mid Nineteenth Century

Rajasthan / Marwar thikana, India

Opaque watercolor heightened with gold on paper

8 1/4 x 12 7/8 in. (21 x 32.7 cm.)

Provenance:

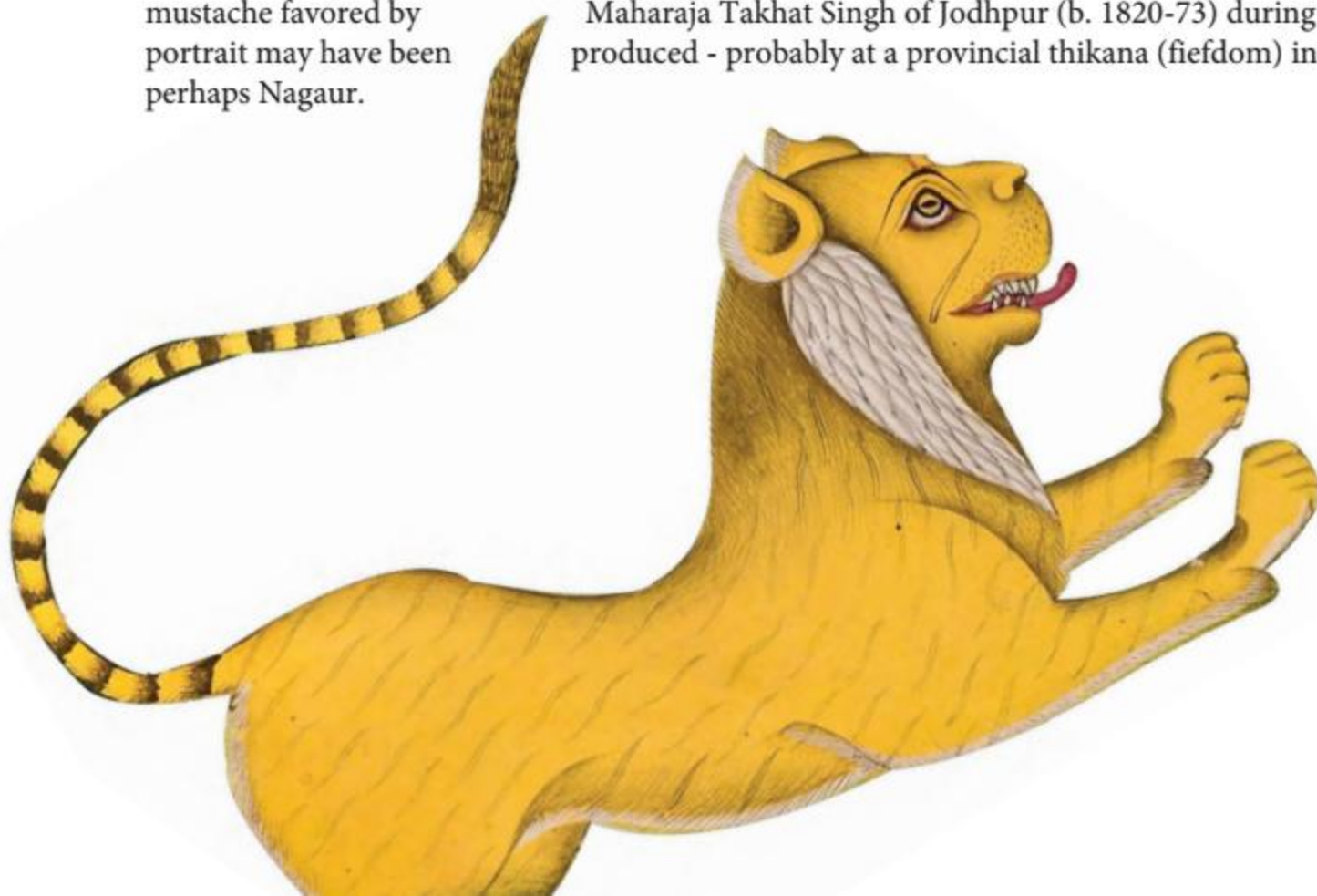
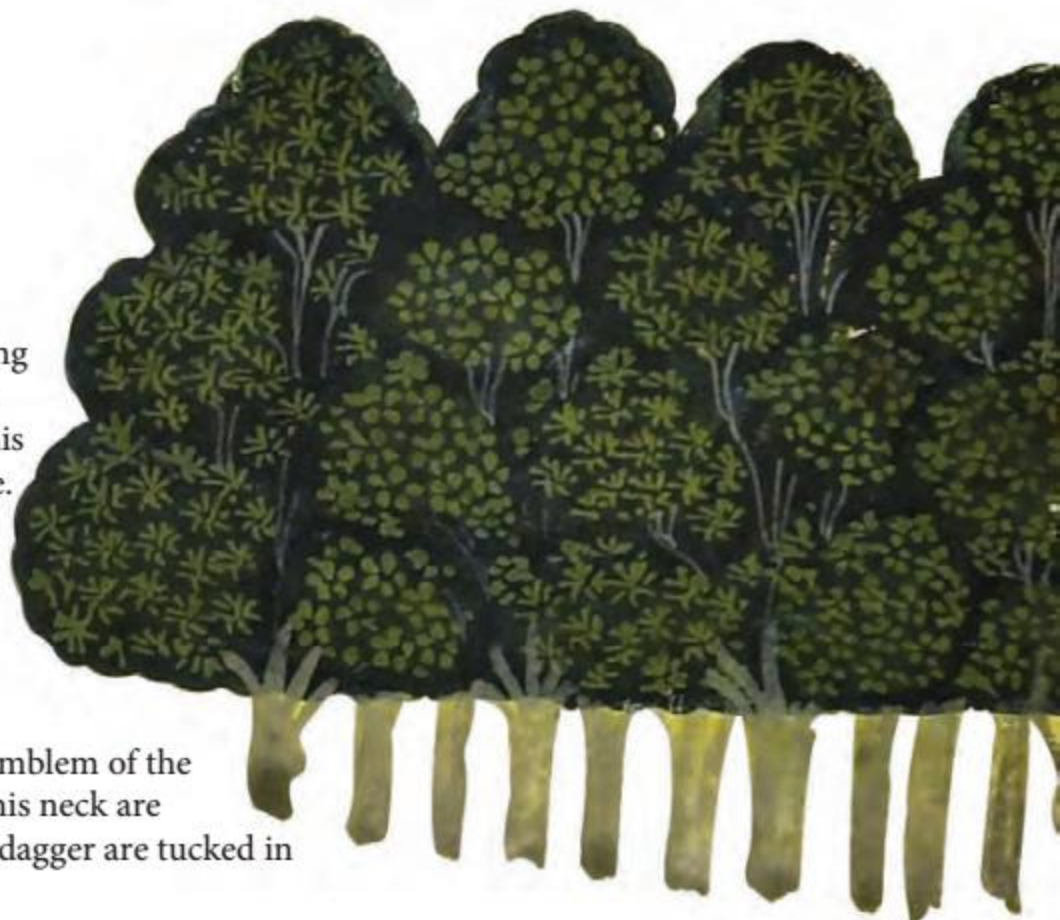
From a distinguished New York collection, acquired 1968

A nobleman dressed for the hunt in a green jama and matching pagri (cap) aims an arrow at an enormous tiger bounding out from behind a hillock. His trusting retainer kneels behind - his hand already pulling his sword from its scabbard - just in case. The hunting ground set among the spare yellow hillsides of Marwar with its stylized pink rocks and orderly line-ups of trees receding into the distance. A groom holds two stallions in the middle distance, a glowing pink sky beyond.

He wears a Mughalized-style pagri bearing the golden-burst emblem of the Rathore clan surmounted by a feathered ornament. Around his neck are multiple strands of pearls and jewels - a tulwar (sword) and a dagger are tucked in his waistband.

This is an idealized and heroic, posthumous portrait of a rao from the ruling Rathore clan of Marwar depicted at close combat with an extremely dangerous large tiger - probably commemorating an historic hunting incident.

Although the name of our nobleman is not inscribed it may be noted that he is not depicted with a royal nimbus (halo) - perhaps indicating the rank of a thakur. As conjecture one possibility may be Amar Singh Rathore of Nagaur (1613-1644), idealized here with a large nose, bulbous eye and round shaded under-chin - and famous for his heroism. His hair emerges in ringlets at the back of the neck as well as from the sideburn at the side of the ear. His upturned mustache is perhaps his most distinguishing characteristic - it resembles the style of mustache favored by Maharaja Takhat Singh of Jodhpur (b. 1820-73) during whose reign this portrait may have been produced - probably at a provincial thikana (fiefdom) in the orbit of Marwar - perhaps Nagaur.





A Preparatory Drawing from the Mahabharata

Circa late 18th - early 19th century

Kangra, India

Pen and ink on paper, numerous inscriptions in nagari script

11 1/3 x 12 1/2 in. (29 x 32 cm.)

Provenance: From a Private European Collection

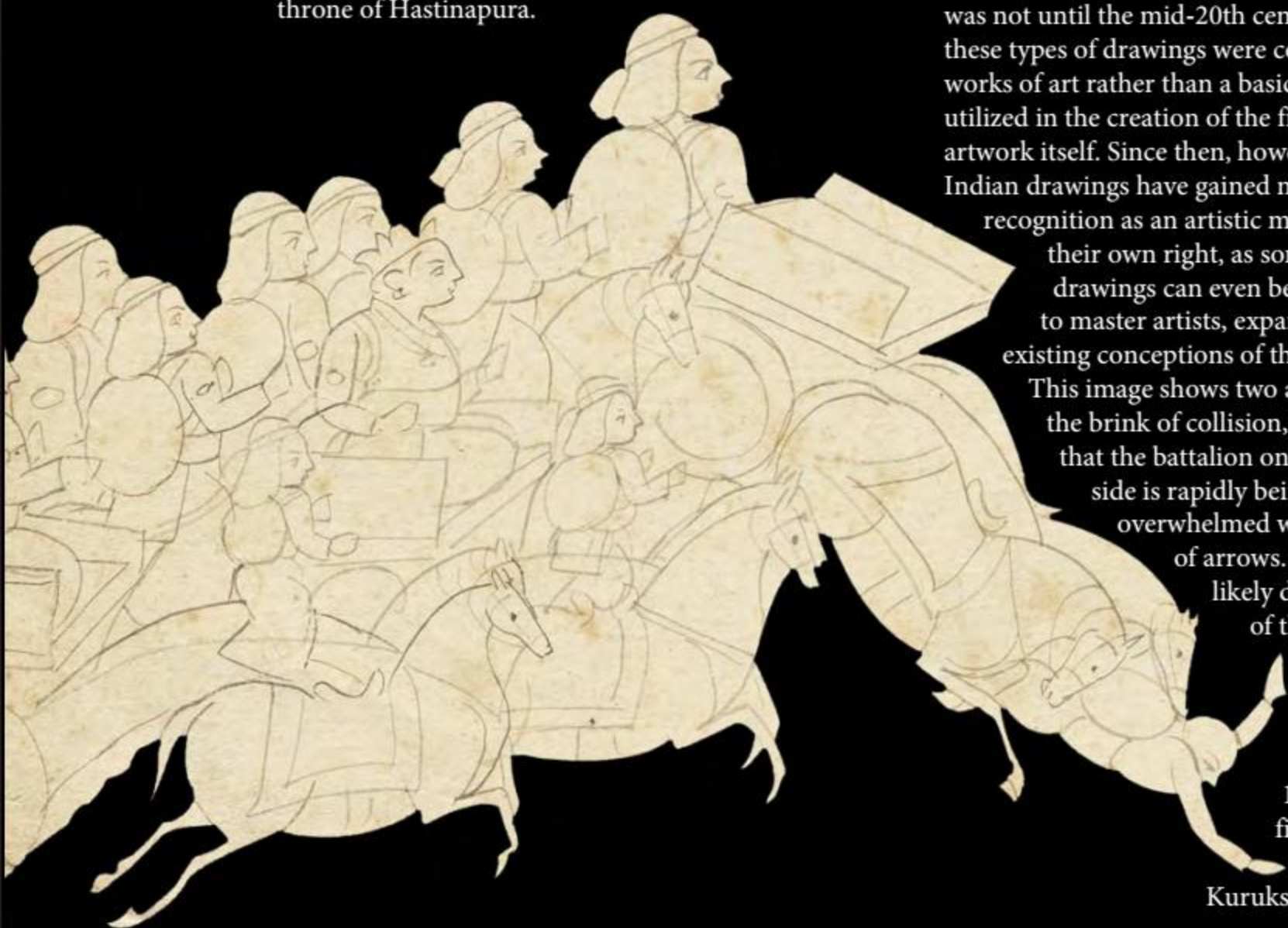
The present drawing depicts a scene from the Mahabharata, the longest poem ever written and one of India's greatest epics. The Sage Vyasa is said to have dictated all 100,000 verses to Ganesha, the patron deity of writers, in the 4th century BCE or earlier. The primary narrative of the Mahabharata revolves around the conflict between the Pandava and Kaurava brothers regarding succession of the throne of Hastinapura.

This text also encompasses the famous Bhagavad Gita, which records a conversation between Krishna and the Pandava prince Arjuna before the great Kurukshetra War.

Drawings like the one here were executed as preparation for paintings - figural outlines would be completed prior to the artist putting down layers of pigment. It was not until the mid-20th century that these types of drawings were considered works of art rather than a basic element utilized in the creation of the finished artwork itself. Since then, however, Indian drawings have gained more

recognition as an artistic medium in their own right, as some of these drawings can even be attributed to master artists, expanding existing conceptions of their oeuvre.

This image shows two armies on the brink of collision, appearing that the battalion on the right side is rapidly being overwhelmed with volleys of arrows. This scene likely depicts one of the many battles that raged over the 18 days of fighting during the Kurukshetra War.



॥५॥

परस्परयुद्धलगाताम्रध्वजे
पांडुवारीपोतारेसरदारनामि
जोश्राएत्राएवाराहृदयेनीधे
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पञ्चवाहन चन्द्रविषे
व प्रकोट

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Illustration to the Mahabharata:

The Pandava and Kaurava Armies Face Each Other in Combat

Attributed to Purkhu

Circa 1810

Kangra, India

Opaque watercolor heightened with gold on paper

Image: 11 1/4 x 15 3/4 in. (28.6 x 40 cm.)

Folio: 13 1/4 x 17 1/2 in. (33.6 x 44.4 cm.)

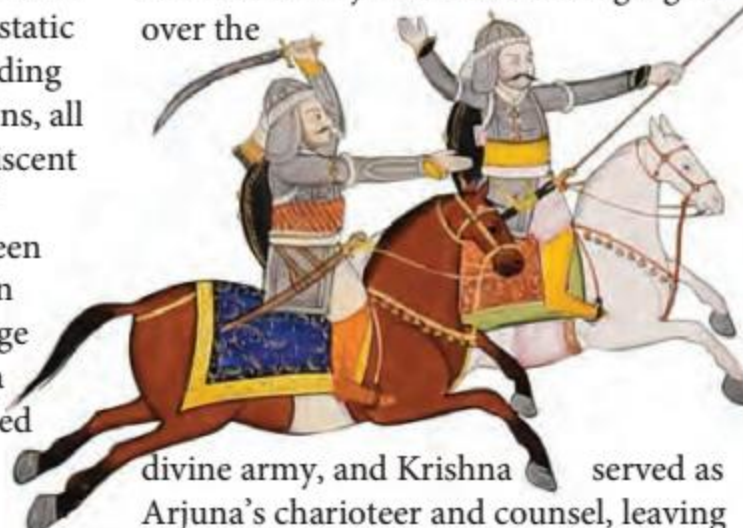
Provenance:

From a distinguished New York collection, acquired in 1968



Remarkable detail is seen in the rendering of this illustration; from the dynamic movement felt in the static imagery, the brilliant, vivid palette used to portray every aspect of the modeling, with individual aspects and life given to every character of this large format painting - from the patterns of the mounts and armor, illustrations filling each armies flag, down to the expression of not only the legendary characters, but the horses and foot soldiers, as well. Purkhu has produced a masterful composition; with a clear but subtle symmetry, the strong diagonal arrangement of the opposing armies down either side, recalling numerous earlier Indian darbar and enthronement scenes from the earliest Mughal examples (such as the famous Princes of the House of Timur) onwards, is offset by the counter-diagonals of the figures' swords, and flurry of spears and arrows. The formal triangles of opposing armies are juxtaposed dramatically with a static foreground, charged for the impending impact, filled with shattered weapons, all within a gold foliate border, reminiscent of his "Lambagroan Gita Govinda" series. Arrows are exchanged between the two armies, soon to be locked in heavy combat, as the warriors charge into battle. On the left, the Kaurava forces are filled with arrows while led by Bhishma Patama, who was related to both the Pandavas and Kauravas as their grand uncle, behind him is the eldest Kaurava brother, Duryodhana (inscriptions identify the figures). The Pandava army is shown to the right, with inscriptions alternating between gold, black, and white ink, typical of Purkhu's style, identifying Maha Prahbhu (Krishna) and the five Pandava brothers (Arjuna, Bhima, Yudhistira, Nakula, and Sahadeva).

This scene depicts the Kurukshetra War, i.e. "The Mahabharata War," an 18 day conflict that occurred due to opposing claims to the throne of Hastinapura in the kingdom of Kuru. The war is described vividly in the Mahabharata and composes over a quarter of the text despite lasting less than three weeks (in contrast, the rest of the epic covers decades). Prior to the war, both Duryodhana and Arjuna journey to Krishna in Dwarka to seek his alliance with their own armies (Arjuna for the Pandavas, and Duryodhana for the Kauravas). Duryodhana arrived first and, waiting for Krishna to wake, sat near his head, considering himself as an equal to the god. Arjuna arrived second and humbly chose to sit at Krishna's feet. For this, Arjuna was allowed to make the first choice between having Krishna's army join the Pandavas, or having Krishna himself join his army as a non-combatant. Arjuna chose the single god over the



divine army, and Krishna served as Arjuna's charioteer and counsel, leaving Duryodhana with Krishna's army to join the Kauravas. Each day of fighting was met with great bloodshed and loss on both sides, with the Pandavas prevailing some days and the Kauravas dominating other days.

While the Kauravas had larger and mightier forces than the Pandavas, they could not defeat the opposing army. Likewise, the Pandavas could not gain

any ground on the Kauravas because they were ferocious in battle and had more soldiers at their disposal. Although he did not want to harm his grand uncle, Arjuna confessed that they had to defeat Bhishma to win the war. Knowing that Bhishma would refuse to harm a woman, Arjuna appointed Shikhandi, who had been a woman in a past life, on the 10th day of battle as his charioteer. Shikhandi struck Bhishma with volleys of arrows while Arjuna stood on the chariot behind, firing at the weak points in Bhishma's armor until he was vanquished, falling onto the arrows protruding from his body so that he did not touch the ground. The present image depicts one of the first 10 days of battle, as Bhishma is still seen leading the army and Krishna is depicted as Arjuna's charioteer.

The war concluded on the 18th day, when Duryodhana realized that the Pandavas were going to defeat the Kaurava army and fled, taking refuge in a lake, where he was hunted down by the Pandavas and killed by Bhima. As revenge, a few of the remaining Kaurava warriors massacred the Pandava camp, killing all of the soldiers and the sons of the Pandava brothers. Only 12 major warriors survived at the end of the war from both sides out of over three million, with personal losses endured by each remaining warrior. Yudhistira was crowned king of Kuru and served as regent for 36 years until he relinquished his power to Arjuna's grandson Parikshit.

For other works from this series see; Isacco and Dalapiccola 1982, fig. 91, and in Khandalavala [n.d.], fig. 85, N.C. Mehta collection Ahmedabad. Khandalavala writes that a page from this series in the National Museum, New Delhi, is dated 1803, in the Government Museum, Chandigarh, also referred to in Seyller and Mittal 2013 (p. 181).







**An Illustration To A Mahabharata Series:
Vidura confers with Dhritharashtra**

Attributed to Purkhu

Circa 1820

Kangra, India

Opaque watercolor heightened with gold on paper

18 1/2 x 13 1/4 in. (47 x 34 cm.)

Provenance:

Private European Collection

This leaf from the Mahabharata is a depiction of the scene in which the blind king of Hastinapur, Dhristarashtra, confers with Vidura, the most respected adviser of the Pandavas.

The rival Pandavas with ready.

left are Yudhishtira, Drona, Arjuna, as well as the twins Nakula and Sahadeva.

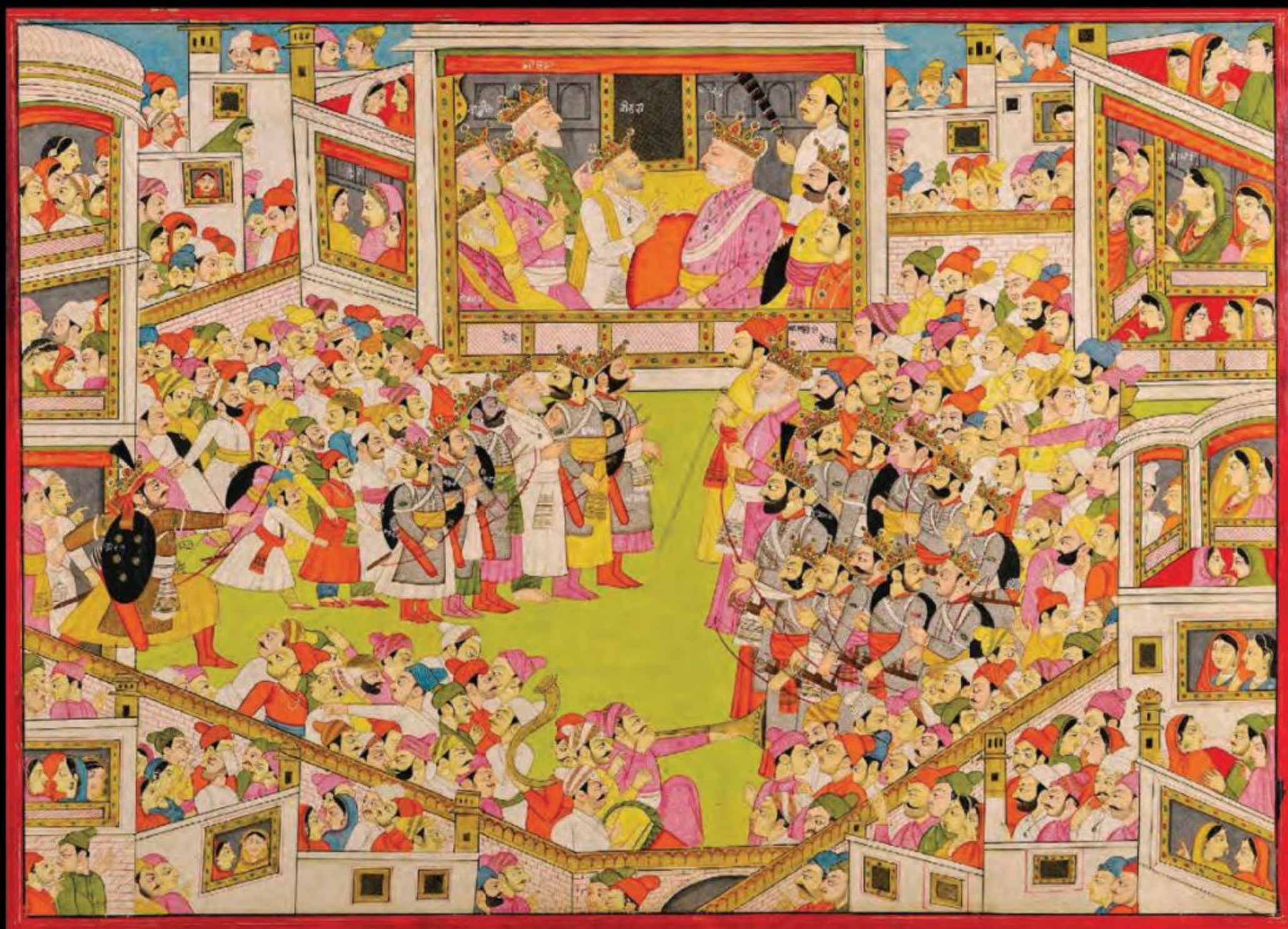
To the right stands Duryodhana and Ashwatthama. Clad in shimmering gold armor to the far left, gifted by his father the sun god Surya, stands Karna. To the upper right sits Gandhari, mother of the Kauravas, blind folded to share her husband's debility. On the opposite corner is Kunti, mother of the Pandavas.

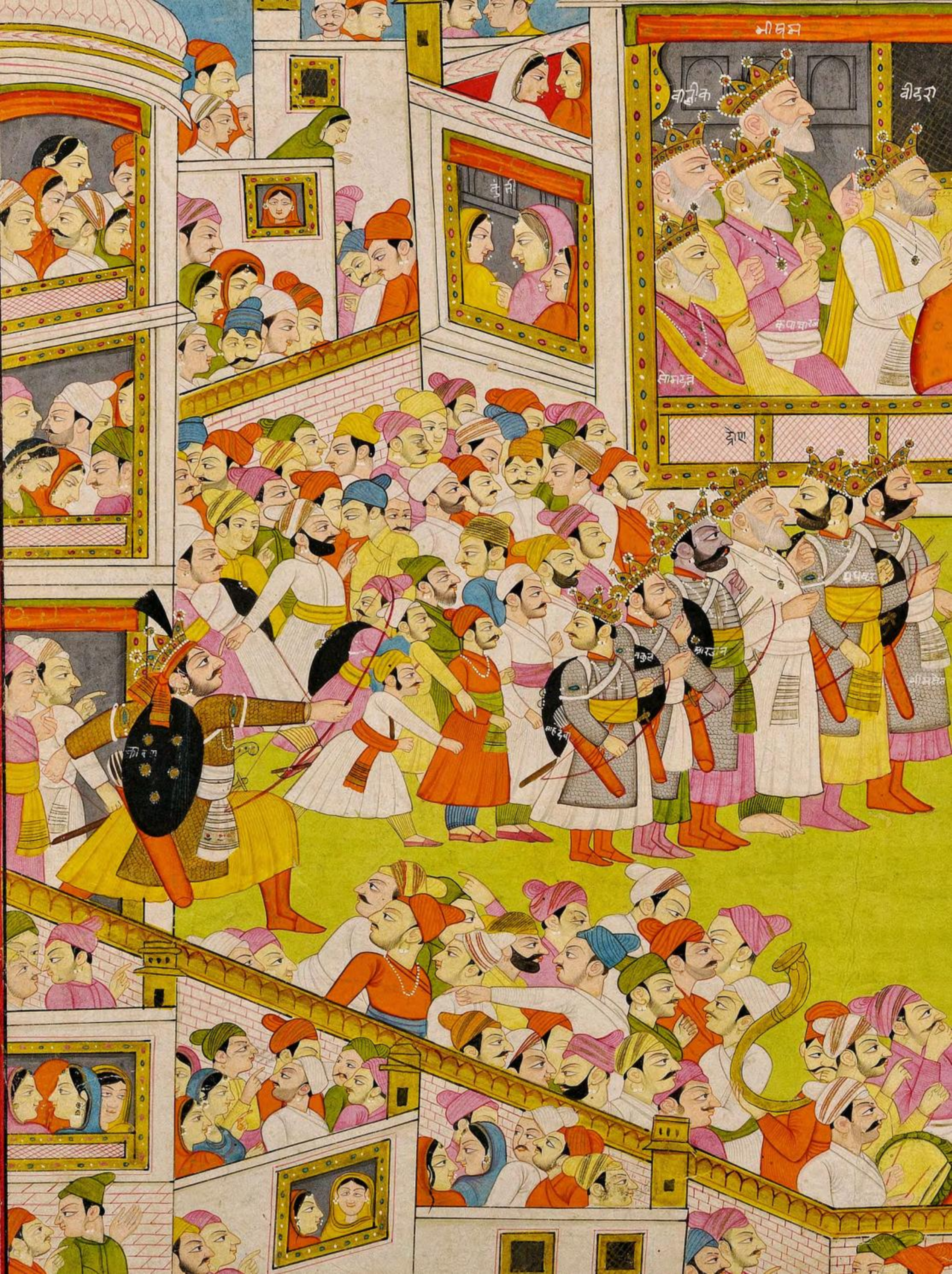
"In many narrative paintings ascribed to Purkhu and his workshop, diagonals are employed freely in the composition and

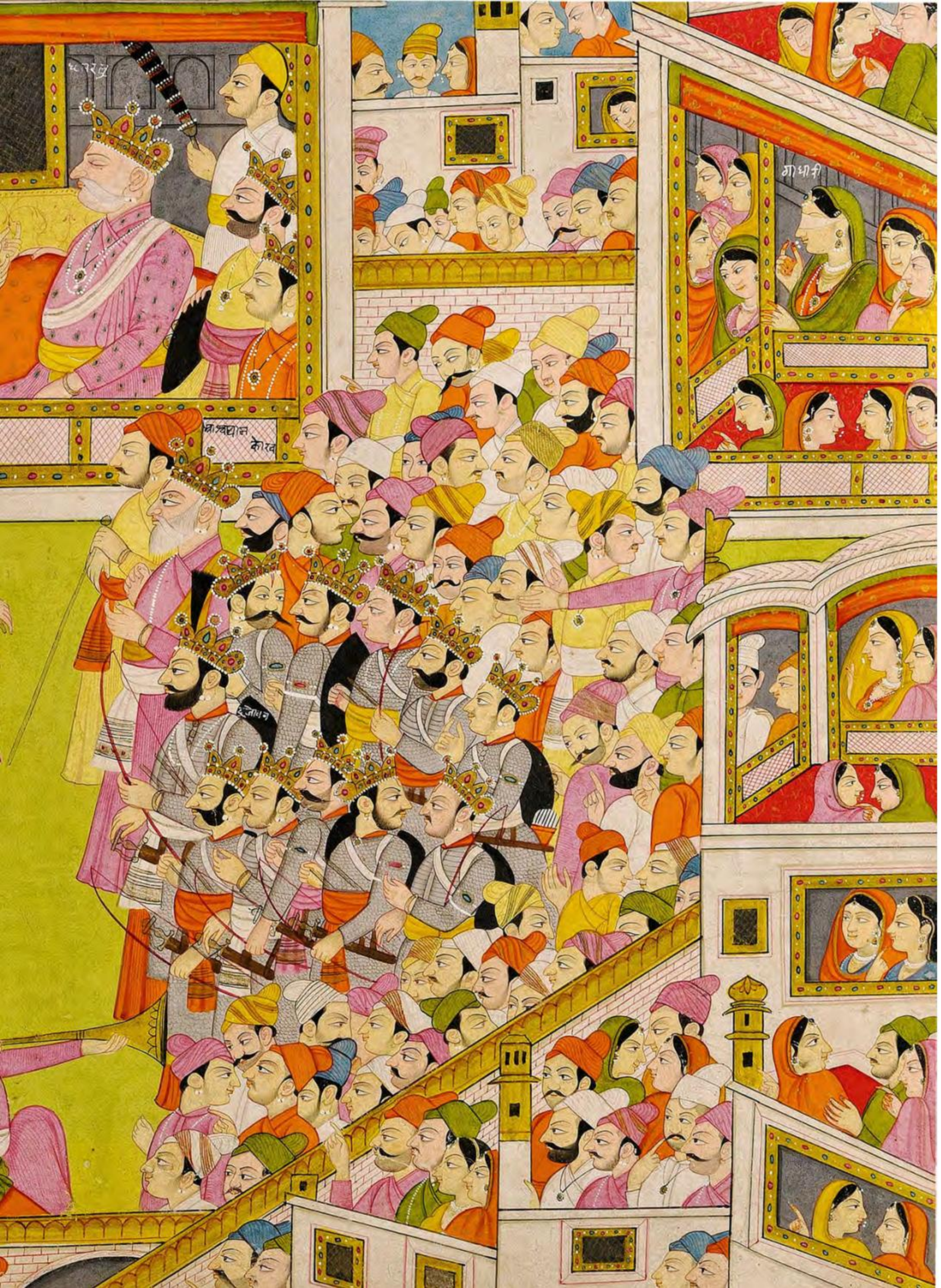
Kauravas and the have gathered weapons at the To the Bhima,

architecture is a dominant characteristic. Several balconies and terraces, walls and connecting courtyards appear, peopled with multiple figures. Although unable to convey spatial depth in the scene, these elements of design are considered essential for the narrative and for the establishment of atmosphere (Goswamy and Fischer, 1992, pg. 371)." For another illustration of this scene executed by the school of Purkhu, see lot 66, sold at Christie's, London, 25 May 2017.









Desvarari Ragini*Circa 18th century**Bundi, India**Opaque watercolor heightened with gold on paper**Image: 9 2/3 x 7 3/4 in. (24.5 x 19.7 cm.)**Folio: 11 1/5 x 9 in. (28.4 x 22.9 cm.)***Provenance:**

From a distinguished New York collection, acquired
in 1968

A fair nayika twists and raises her arms above her head in a physical expression of longing for her beloved, seated atop a plush ottoman on a palace terrace. Her sakhi (companion) tends to her with sweet smelling incense in an effort to console the maiden. She turns to look at the bed on the covered porch, provoking thoughts of her lover and nostalgia for the trysts they must have shared. Ominous storm clouds loom overhead as a reflection of the distraught maiden's own emotions. Angled roofs and expanding columns frame the two women, who are equally adorned in fine jewelry and beautiful clothing - idioms of Bundi painting, along with the incorporation of plantain trees and star-like flowers.

Compare the present work with a 1680 miniature painting of Desvarari Ragini in the Kanoria Collection, Calcutta, illustrated in *Indian Painting in Bundi and Kotah* by W.G. Archer, no. 6. In the earlier work, the nayika is likewise seen turning her gaze on the bed, away from a single sakhi who is presenting incense. While it is clear that the later version was not a direct copy, this piece could have served as inspiration for this composition. Other depictions of Desvari Ragini can include multiple sakhis or a mirror for the nayika to peer into. For further literature on the topic, refer to Joachim Bautze, *Drei Bundi Ragamalas*, Stuttgart, 1987, pp. 95-97; Anna Dallapiccola and Enrique Isacco, *Ragamala*, Galerie Marco Polo, Paris, 1977, cat 31-32, p. 30; Klaus Ebeling, *Ragamala Painting*, Basel, 1973, cat, C31, pps. 86-87; and J.P. Losty, *A Secret Garden*, Museum Rietberg, Zurich, 2014, cat. 49.





A Groom Rides an Elephant-Masked Stallion

Late 18th - Early 19th Century

Mewar, India

Opaque watercolor heightened with gold on paper

Image: 8 1/2 x 10 1/4 in. (21.6 x 26 cm.)

Folio: 10 x 11 3/4 in. (25.4 x 29.8 cm.)

Provenance:

From a distinguished New York collection, acquired 1968

A fanciful study of a horse wearing an elaborate elephant-headed mask and saddle-cloth, ridden by a groom with a pleated starched white muslin jama, and yellow patka and pagri. The flanks of the horse painted orange and darkened at the knees with daubs of paint textured by a cheese-cloth. Depicted against a brilliant flat crimson-red background rising from a narrow strip of green earth.

Portraits of the favorite horses from the royal Mewar stables of Maharana Ari Singh II (r. 1761-1773), elegantly depicted walking with one leg typically raised against a flat background, were produced by the Maharana's painting workshops in the early years of Ari Singh's reign. The names of the stallions being meticulously recorded on the recto or verso of each painting. The riders remained anonymous - usually a groom or noble who stare absently off-scene towards the right, the left hand gesturing with raised palm.

This painting appears to be a charming later variant of those earlier horse portraits of the 1760's, overpainted with a remarkable elephant face-mask, crimson ground and yellow borders. The rider carries a curious whip-goad - culminating in a small tassel - which seems to repeat the curl of the elephant's trunk. The groom somewhat resembles Maharana Ari Singh II himself. This work was likely produced during the reign of Ari Singh's successor Maharana Bhim Singh (r. 1778-1828) and after the royal Udaipur atelier had lost some of its refinement and innovation.

Bhim Singh presided over a considerably reduced painting workshop - the result being more of a qualitative change than a quantitative one considering the apparently large number of paintings produced - perhaps reflecting a lack of energetic royal patronage during a particularly challenging political time in Mewar.





Illustration to the Large Basohli-Guler Bhagavata Purana: The Exchange of Babies

Attributed to Fattu, Eldest son of Manaku

Circa 1760-1765

Basohli style in Guler, India

Opaque watercolor heightened with gold on paper

Image: 10 1/4 x 14 7/8 in. (26 x 37.8 cm.)

Folio: 11 3/4 x 16 in. (29.8 x 40.6 cm.)

Provenance:

Mrs. F.K. Smith, Sotheby's, London, 3 February 1960, lot 2

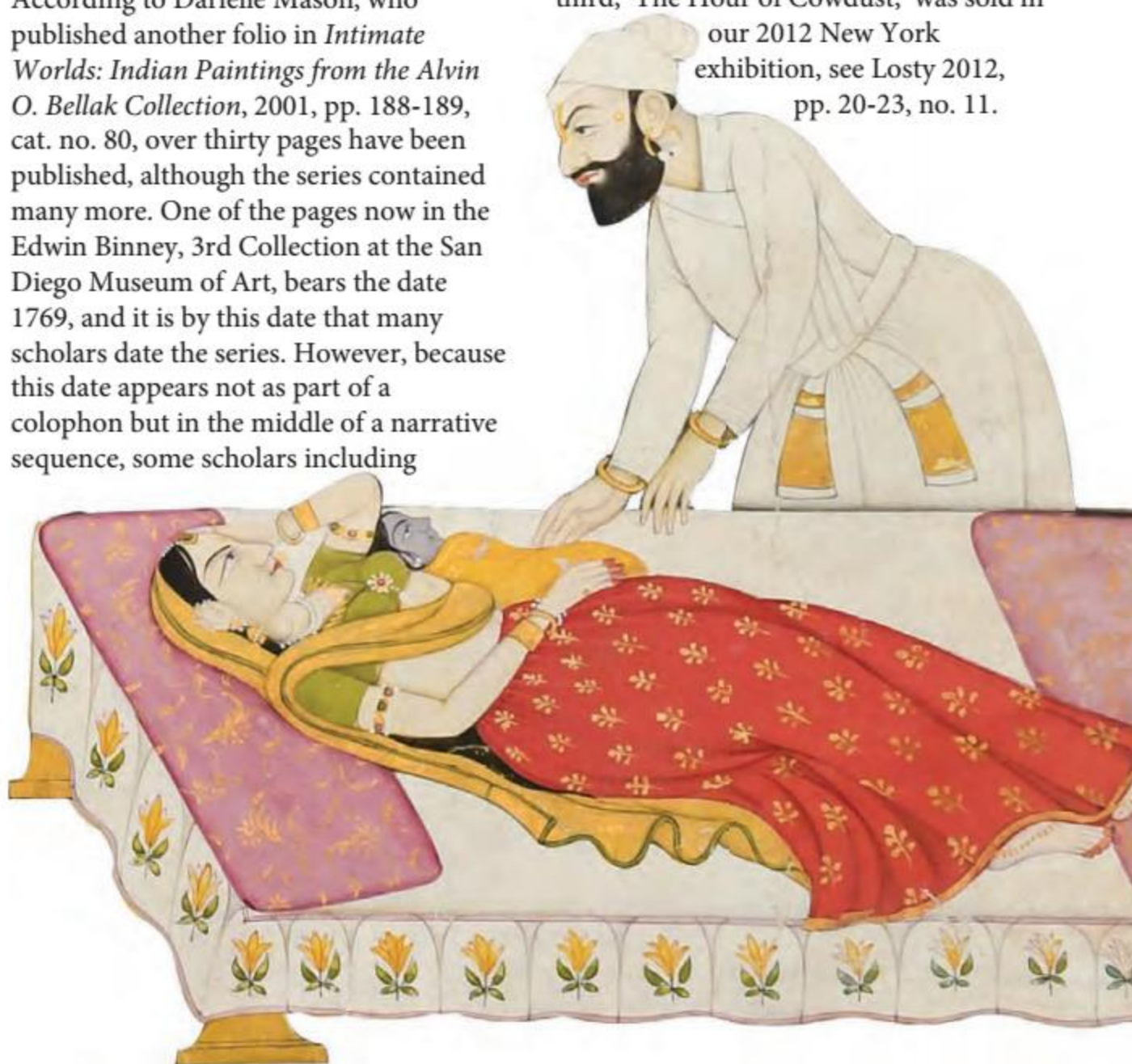
From a distinguished New York collection, acquired in 1968

Inscribed in Sanskrit: Chapter 3-06; chapter 3, image 13 on verso Inscribed in Gurumukhi: Image 10 on verso

This decisively rendered illustration portrays the exchange of babies orchestrated by Vasudeva after he flees prison in Mathura, in order to protect his eighth son, Krishna. Vasudeva is depicted three times as the action proceeds from right to left: on the right hand side of the painting Vasudeva switches the blue skinned baby Krishna, wrapped in a golden blanket, with the newborn daughter of Yashoda. Vasudeva is again painted in the center of the painting, grasping the girl born to Yasodha, who is in fact Yogamaya, the goddess sent by Vishnu. To the left, the girl is brought to Devaki in Mathura, who cradles her affectionately in her soft yellow blanket. Below are two guards, semi-conscious and drowsy. Kamsa learned of the child (who was actually Yashoda's) and came to kill her, but was thwarted when she ascended to the heavens as the goddess Yogamaya. "It was a dark night, vast, deep and black, lighted by large soft stars. A strange silence was brooding over Gokula which was broken only by the howls of Jackals and the ceaseless thrills of crickets. Vasudeva quietly entered the house of Nanda and saw Yasoda, his wife, in deep sleep with her newborn daughter by her side. He exchanged Krishna with the little girl and left for Mathura. Yashoda had no remembrance that she had given birth to a daughter, and when she awoke and saw the infant Krishna by her side, she rejoiced that the gods had granted her wish and given her a son." For an illustration of the same subject, see *Kangra Paintings of the Bhagavata Purana*, Plate II, pgs. 44-45 "The Birth of Krishna" as well as "Epic Tales From Ancient India," item 16, pgs 44-45.

This dispersed series is one of the most important achievements of Pahari artists and the most influential in determining the development of Pahari painting at Guler and Kangra in the illustration of poetical Vaishnava texts. It is also among the most controversial. Khandalavala and Ohri took different views to those of Archer and of Goswamy and Fischer. The series is discussed in every major book on the subject. It is widely dispersed among many public and private collections, and is called by W. G. Archer the "fifth Basohli Bhagavata Purana." According to Darielle Mason, who published another folio in *Intimate Worlds: Indian Paintings from the Alvin O. Bellak Collection*, 2001, pp. 188-189, cat. no. 80, over thirty pages have been published, although the series contained many more. One of the pages now in the Edwin Binney, 3rd Collection at the San Diego Museum of Art, bears the date 1769, and it is by this date that many scholars date the series. However, because this date appears not as part of a colophon but in the middle of a narrative sequence, some scholars including

Archer prefer to date the series slightly earlier (1760-1765), others slightly later (1770-1780), though the earlier dating of this transitional series is more convincing stylistically. Other works from this series, attributed to Fattu, all from the collection of Mrs Smith, include: 'Earth appeals to Brahma', from the Pearl King Collection sold at Bonhams, Islamic and Indian Art, London, 21 April 2015, lot 187, and 'The snake demon Aghasura swallowing Krishna, the Gopas and their herd,' Christie's, Arts of India, South Kensington, 10 June 2013, lot 277. A third, 'The Hour of Cowdust,' was sold in our 2012 New York exhibition, see Losty 2012, pp. 20-23, no. 11.





**Illustration to the Large Basohli-Guler Bhagavata Purana:
Jarasandha's Battle March to Mathura with the Aid of King Kalayavana**

Attributed to Fattu, Eldest son of Manaku

Circa 1760

Guler, India

Opaque watercolor heightened with gold on paper

Image: 14 3/4 x 11 in. (37.5 x 27.8 cm.)

Folio: 16 x 12 in. (40.6 x 30.5 cm.)

Provenance:

Mrs F.K. Smith, Sotheby's, London, 3 February 1960, lot 2

From a distinguished New York collection, acquired in 1968

Inscribed in Sanskrit: Figure 182, chapter 52 on verso; 135 on bottom.

Inscribed in Gurumukhi: Chapter 52, leaf 177 on top.

Jarasandha, the king of Magadha (modern day Bihar), had two eligible daughters named Asti and Prapti that he had married off to King Kamsa of Mathura. Kamsa, however, was Krishna's evil uncle who had overthrown his father for the crown and was eventually vanquished by Krishna. Ugrasena, grandfather to Krishna and father of Kamsa, was then reinstated as king of Mathura by the deity himself. Jarasandha's widowed daughters came to him in despair, demanding that he avenge them for the loss of a husband.

This painting illustrates Jarasandha and his army leading a military campaign toward Mathura, the king being pulled on a chariot of two horses under an umbrella. There were 17 different attacks on Mathura by Jarasandha, each time his entire army was defeated and had to be reassembled. When he returned the 18th time, his army was four times larger than it had been for the other attacks. While knowing that Lord Krishna could and had ensured victory for Mathura, he was convinced to relocate to Dwaraka in order to avoid losing any more lives.

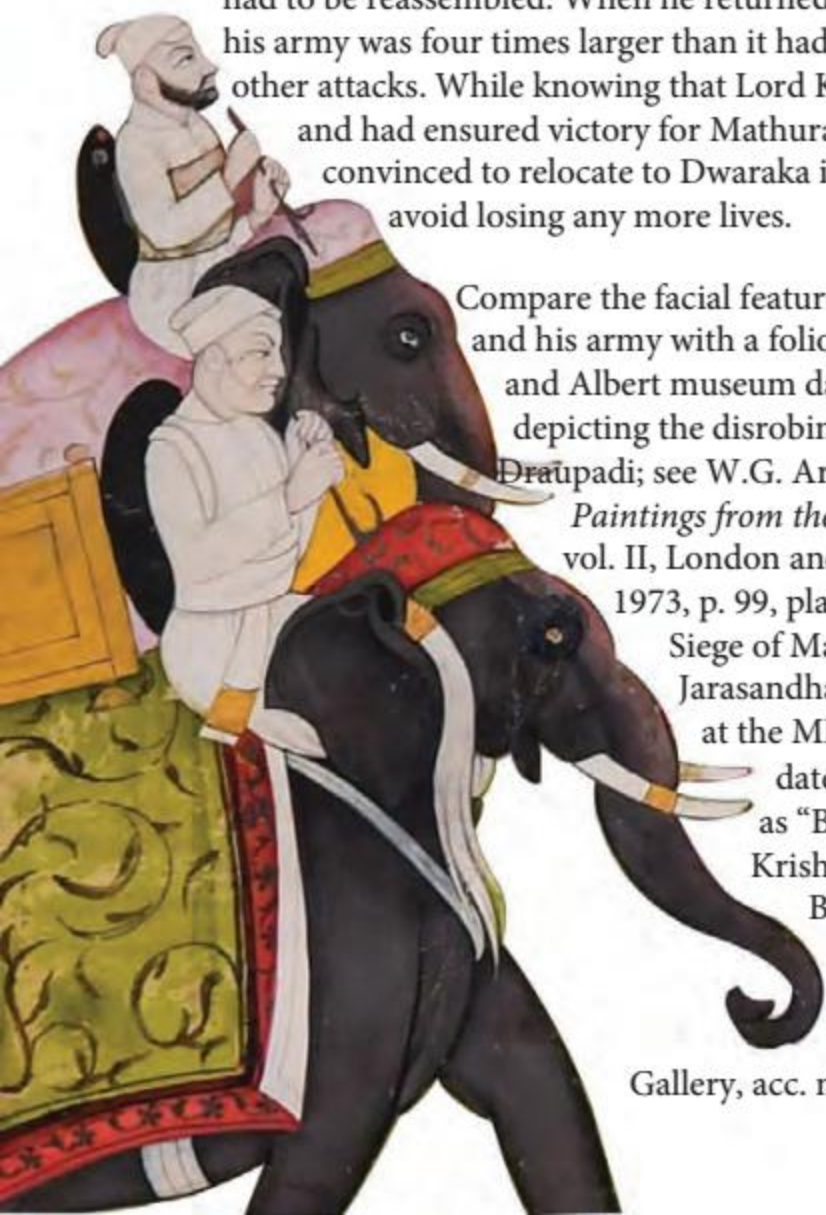
Compare the facial features of the King and his army with a folio in the Victoria and Albert museum dated to 1740 depicting the disrobing of Draupadi; see W.G. Archer, *Indian Paintings from the Punjab Hills*, vol. II, London and New York, 1973, p. 99, plate 14, "The Siege of Mathura by Jarasandha," att. To Fattu at the MFA, Houston, dated 1769, as well as "Battle between Krishna's Brother Balarama and Jarasandha" at the Yale University Art Gallery, acc. no. 2001.138.32



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**Illustration to Book Two (Balakanda) of the “Tulsi” Ramayana:
Rama and Lakshmana Studying at a Hermitage**

Circa 1700-1710

Mewar, India

Opaque watercolor heightened with gold on paper

Image: 9 x 14 1/4 in. (22.9 x 36.2 cm.)

Folio: 10 1/4 x 15 7/8 in. (26 x 40.3 cm.)

Provenance:

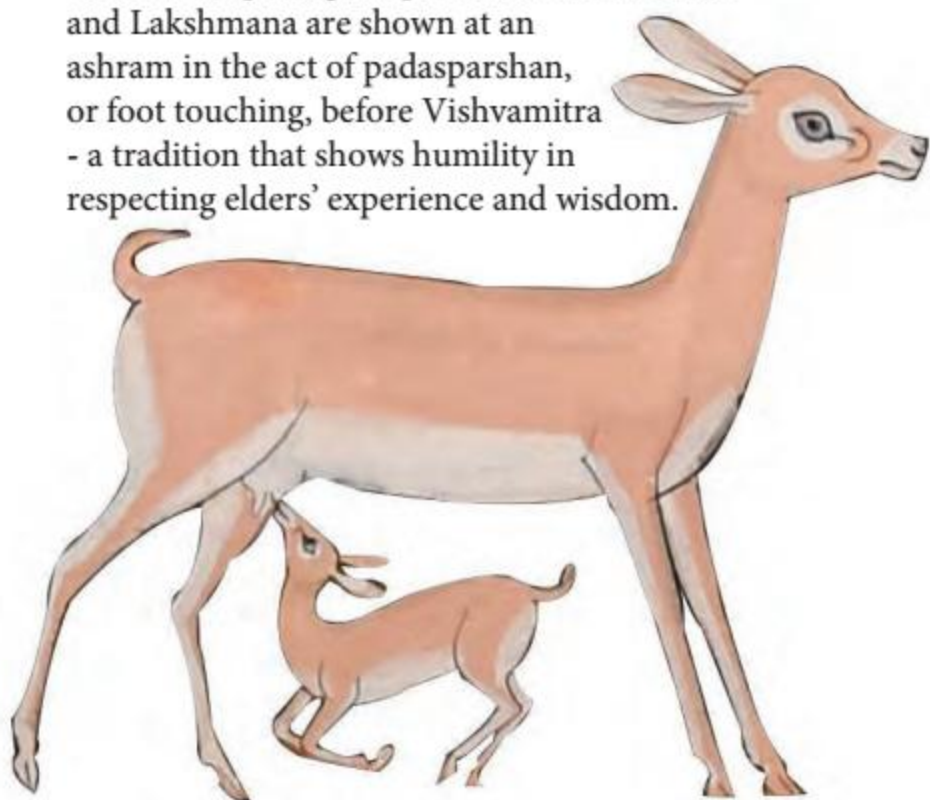
From a distinguished New York collection

Inscribed: 1700 Mewar Ramayana in Devanagari, no. 58 on verso;
Ramayana 114 on top.



The Ramayana tells the story of Rama and his brother Lakshmana defeating the evil demon Ravana to rescue his wife Sita, whom the demon had abducted and held captive for nearly a year. Rama is an incarnation of the god Vishnu, who came down to earth in order to defeat Ravana. The epic starts, however, with Rama and Lakshmana accompanying the sage Vishvamitra to his ashram (hermitage) to protect it from the repeated assaults of asuras (demons). Vishvamitra had approached their father, King Dasharatha, who had offered assistance in any way he could, upon hearing that the sage had come to call upon him. When Vishvamitra said that he required Rama for protection, Dasharatha could not go back on his promise to help the sage, so he agreed and sent Lakshmana along with Rama, who was inseparable from his brother.

In this brilliantly rendered illustration, Dasharatha is depicted in council in the top left corner, composing a separate narrative. Rama and Lakshmana are shown at an ashram in the act of padasparshan, or foot touching, before Vishvamitra - a tradition that shows humility in respecting elders' experience and wisdom.



Mewari rulers had a particular affinity for commissioning the Ramayana because these Sisodiya Rajputs believed that they were direct descendents of Rama himself. Mewar was one of the most prolific centers for miniature painting, the capital of Udaipur serving as its hub. The characteristic features of these paintings are the bold outline drawing, vibrant palette and several consecutive scenes in one frame.

Other folios from this important dispersed Ramayana from Mewar are in museum and private collections worldwide. For relatable works, see A. Topsfield, 'Court Painting at Udaipur: Art Under the Patronage of the Maharanas of Mewar,' in *Artibus Asiae* Sup. 44, Zurich, 2001, The Cincinnati Art Museum, *Pride of the Princes*, Walker and Smart, 1985, no. 28 and another is in the Los Angeles County Museum of Art (M86.345.3) formerly in the Paul Walter Collection (See Pal, 1978, no. 27, pp. 100-101). Ten pages are in the Norton Simon Museum of Art, Pasadena and four more are in the Ducrot collection (See Ducrot, *Four Centuries of Rajput Painting Mewar, Marwar and Dhundhar Indian Miniatures from the Collection of Isabelle and Vicky Ducrot*, New Delhi, 2009). Related examples are in The Walters Museum, Baltimore, see Pal (Ford Collection) 2001, no. 58, p. 130; Topsfield Court Paintings at Udaipur, 2001, no. 65, p. 97; Brooklyn Museum of Art, see Poster, 1994, nos. 166 and 168, pp. 212 and 215; Davidson Art of the Indian Subcontinent from Los Angeles Collections, no. 118, p. 79.

सायल ॥ ११४ ॥ पछेरात्रपडी ॥ प्रजातु
न होखे ॥ न जक ॥ विस्वामीत्ररेपगेलागेकेताहुआ ॥ होकमकरोखोकरां ॥ रोवीस्वरेकहो ॥ राजाजन



Illustration to the Bhagavata Purana: Krishna Battles the Horse Demon Keshi

Circa 1850

Kangra, India

Opaque watercolor heightened with gold on paper

Image: 8 1/4 x 10 in. (20.9 x 25.4 cm.)

Folio: 10 x 11 1/2 in. (25.4 x 29.2 cm.)

Provenance:

Private New York Collection, acquired in the 1990's

Collection of the Marquess of Tweeddale

This powerfully rendered painting depicts a brilliant orange horizon cast over Vrindavan, setting the stage for the epic battle unfolding in the foreground, as Krishna and his brother Balarama battle the horse demon, Keshi. The blue skinned saviour is crowned, adorned with jewelry and a flower garland, as his brilliant yellow dhoti flows with movement while delivering his penultimate blow. Balarama, rendered in white with a deep blue tunic stands ready to assist his younger brother in combat. Paramount detail and skill of hand are present in this work through the artists use of negative space to instill a mood of turmoil as well as their ability to capture movement in the heat of battle. The mane of Keshi's hair ripples and eyes flutter as he bares the impact and recoils from a stalled charge, Krishna's face a serene calm. A blue foliate border surrounds the illustration.

Thereafter, the demon Keshi assumed the form of a giant horse and entered Vrindavana. Running at the speed of thought, tearing up the earth with his hooves. The hair on his mane scattered the clouds in the sky and shook the demigods in their own domicile. His whinnying like drums of thunder terrifying all those around. Keshi was looking for a fight, and so Krishna came and stood before him, challengingly. The horse demon responded by roaring like a lion and rushing at Krishna in great anger, his mouth open as if to swallow the sky. Keshi was hoping to trample Krishna. The blue skinned saviour dodged Keshi's attack and then, after deftly moving around the demon, He angrily seized him by the legs, whirled him around in the air, and contemptuously threw him the distance of one hundred bow-

lengths, just as Garuda might throw a snake. When he regained consciousness, Keshi angrily got up, opened his mouth wide and once again rushed at Krishna. Krishna simply smiled, however, and thrust his left fist into the horse's mouth as easily as one might make a snake enter a hole in the ground. Keshi felt Krishna's arm to be as hot as molten iron and his teeth immediately fell out. Krishna then expanded His arm within Keshi's body. The demon's mouth slackened and so Krishna effortlessly removed his fist. Then, without the slightest tinge of pride at having effortlessly killed his enemy, Krishna accepted the worship of the demigods in the form of flowers raining from the sky.

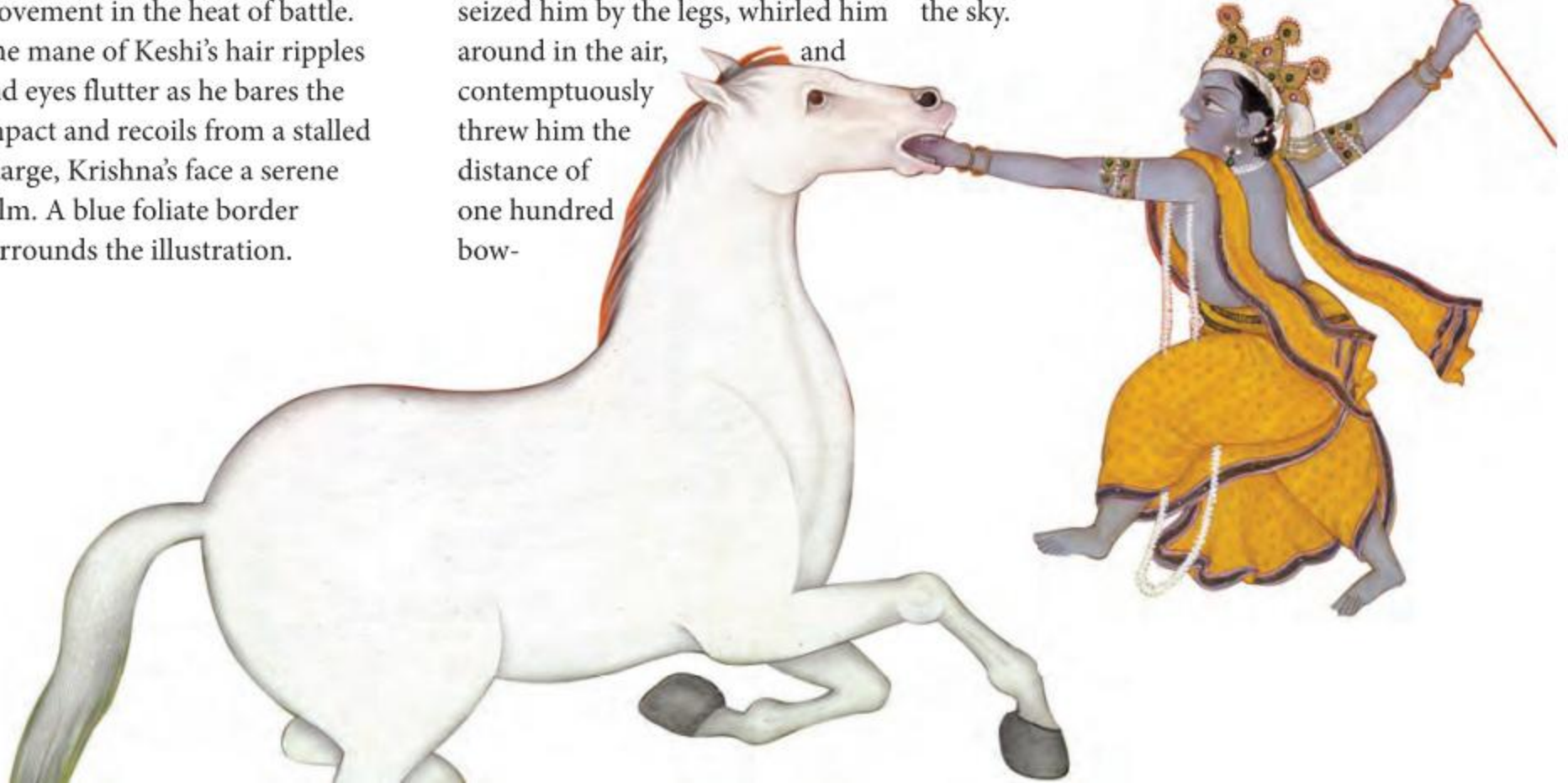




Illustration to Book Three of the Bhagavata Purana: The Story of Creation

Varaha, the Boar Incarnation of Vishnu Appears Before Brahma, Manu, and Satarupa

Attributed to Manaku

Circa 1730

Guler, India

Opaque watercolor heightened with gold on paper, broad red border; on verso, thirteen lines of Sanskrit text in devanagari characters, the first two lines and beginning of the third line in red letters, black and red letters alternating in the final line

12 1/2 x 8 1/2 in. (31.7 x 21.6 cm.)

Provenance:

Acquired in New York July 7th, 1982 (original invoice available upon request)

After Brahma rises from the navel of Vishnu, he goes on to create various gods and divine sages; then he creates Manu, the "progenitor of all men." Manu asks Brahma to pull the earth from the ocean so that he, his wife Satarupa, and his future family will all have a place to live. Brahma then goes to invoke his own creator, Vishnu, and almost immediately a tiny boar falls from his nose.

"While he (Brahma) was looking on, a great miracle took place: the small boar in the sky shot up to the size of an elephant in a moment. Along with the Brahmanas with Marici as their chief with Kumaras and with Man, he saw the boar form and began to think in various ways. Is it the transcendental being appearing in the form of a boar? 'What a miracle that it should come out of my nose! It appeared like the tip of a thumb and in a moment it became as big as a great boulder. Can this be the divine sacrifice (i.e. Vishnu) himself who is trying my mind to exhaustion (by concealing his real form)?'"

The master artist Manaku has brilliantly rendered the figures against a bold yellow background; reminiscent of his earlier Gita Govinda series, this rare work illustrating the moment in which Brahma; pot of holy water and sacred text in hand—with four crowned heads and a superbly detailed grey beard, as well as Manu and his wife, look at the newly arrived boar "as big as a great boulder," who has just revealed himself as the third incarnation of Vishnu: Varaha, the Boar Avatar.

The detailing is superb; from the rosetint edged petals of the lotus flowers in Varaha's shimmering crown, as well as the one he clasps along with the other three ayudhas (the conch, discus, and mace), the text on the sutra Brahma grasps, the sensitive handling of the fingers on each figures hand, the way the divine jewels of the celestial beings glisten on their bodies while dhotis flow with a sense of movement, to Varaha, painted in shimmering blue. Individual and deep emotion are portrayed in each figures' eyes. Enhanced by these fine details, it is the reigning stillness in the page that moves the most; Manaku's mastery of spatial dynamics, detail, and vivid color. Nothing else is brought into the space of this leaf as the mysterious, esoteric dialogue between the created and the creator proceeds.

For other illustrations from this series, see Goswamy, B. N., and Manaku.

Manaku of Guler: the Life and Work of Another Great Indian Painter from a Small Hill State. Artibus Asiae Publishers, 2017, pgs. 146-167, illustrations C45- C55.









The Kurma Avatar: Samudra Manthan (The Churning of the Ocean)

Folio from the Gita Govinda

Attributed to the master artist Manaku of Guler

Circa 1735

Opaque watercolor with gold and beetle wing cases on paper
8 x 12 in. (20.3 x 30.5 cm.)

Provenance:

From a Private New York Collection, acquired from a European dealer in the 1980's
Frame label reads "From the collection of the Marquess of Tweeddale"

Inscribed in Sanskrit: Three lines of text in devanagari characters, alternating black and red

Here the second of the great Avatars, Kurma, the tortoise, is rendered, connected as he is with the great myth of the churning of the ocean. While Kurma supports on his back the cosmic mountain, Mandara (Meru), as the churning stick, and the awesome serpent, Vasuki, serves as the churning rope, the gods take up their position on the tail end of the serpent; the demons, as cleverly contrived by the gods, are on the side where the heads of Vasuki are so that they are constantly weakened by the poisonous fumes emitted by the great snake. The gods are led by Vishnu himself; behind him is Brahma, and finally Shiva. In this trinity, the painter makes a statement about all the gods assembled to perform this task necessary for the recovery of Amrita, the nectar of immortality, from the depths of the ocean; likewise, the host of the demons is condensed here into three rather comic-looking demons.

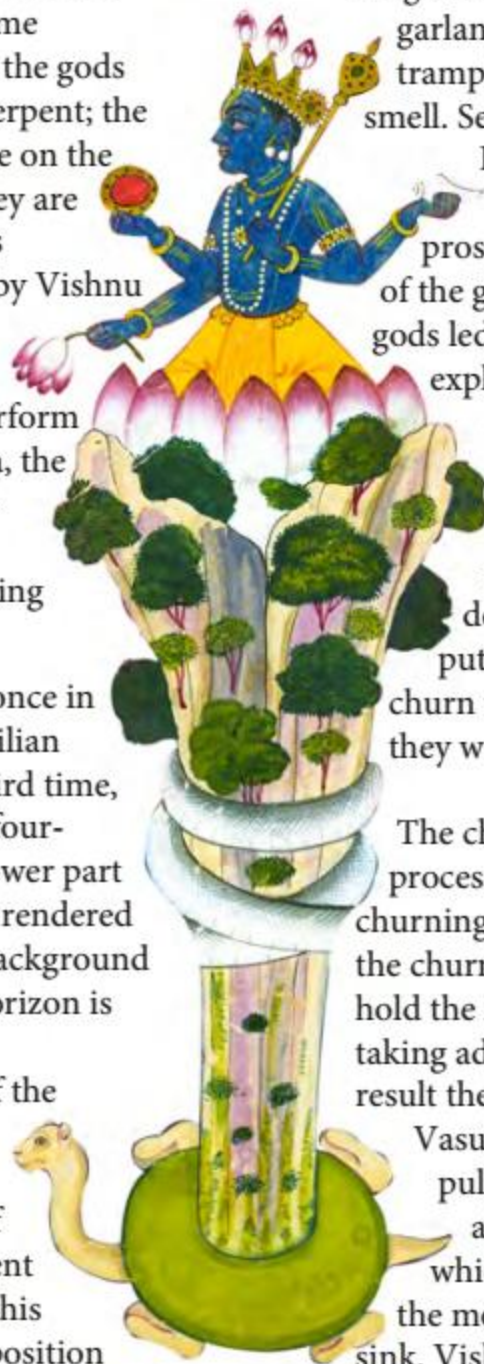
Vishnu is depicted three times in this work, once in the act of churning, a second time in his reptilian form as the tortoise, and then appearing a third time, seated atop the mountain on a lotus throne, four-armed, holding his familiar attributes. The lower part of the painting is occupied by water which is rendered in silver with delicate swirls and eddies; the background is a vibrant red and towards the top a blue horizon is visible.

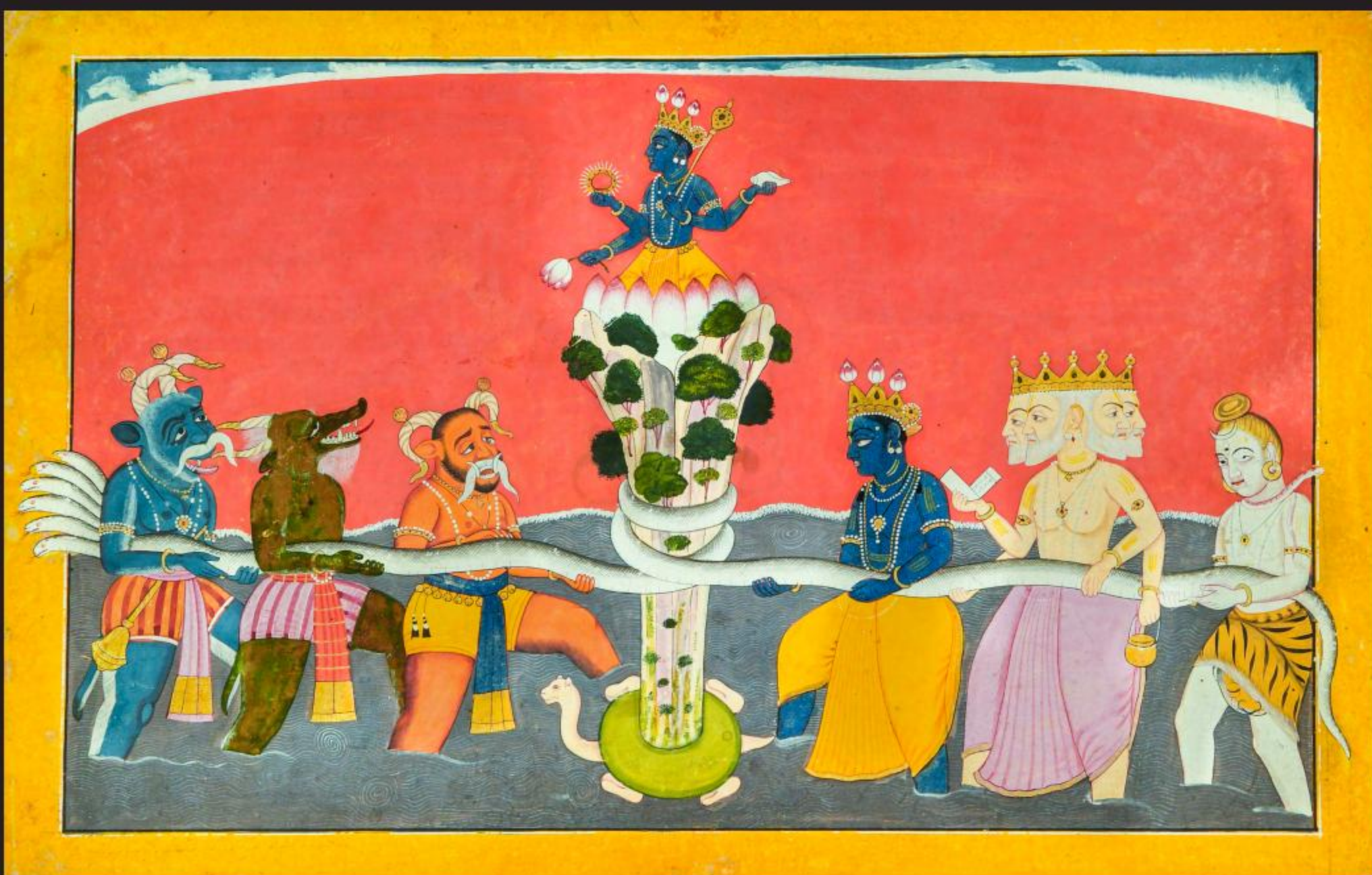
A Remarkable closeness of "The Churning of the Ocean" at the Museum Rietberg, Zurich acc. No. RVI 1249, c.1700, is attributed to the Master at the court of Raja Chhattar Singh of Chamba. Manaku, an avid devotee and diligent scholar, certainly gathered inspiration from this earlier illustration which shows similar composition with Vasuki stretching into the paintings borders, and produced this piece with his own artistic style and genius. For another work of this subject by Manaku see *Manaku of Guler*, by B.N. Goswamy, images; G4- pg 361, and B173- pg 454.

The Legend of Samudra Manthan, "The Churning of the Ocean", is associated with the curse of the sage Durvasa, who brought a fragrant garland for Indra, the king of the gods. Indra, in an inebriated state, hung the garland on the trunk of his elephant, Airavata, who trampled it under his feet as he was irritated by its smell. Seeing this, Durvasa flew into a rage and cursed Indra that he would lose all his splendour. As a consequence, Lakshmi, the goddess of prosperity and fortune disappeared from the abode of the gods and gloom descended upon earth. The gods led by Indra went to Vishnu for help. Vishnu explained that since Lakshmi had dissolved herself into the ocean of milk, she would have to be churned out.

The churning of the ocean could not be possible without the help of the asuras or demons. So the gods and the demons decided to put their differences aside and come together to churn the ocean in a diplomatic alliance in which they would share the nectar of immortality.

The churning of the Ocean of Milk was an elaborate process. Mount Mandarachal (Meru) was used as the churning rod, and Vasuki, the king of serpents, became the churning rope. The demons (asuras) demanded to hold the head of the snake, while the demigods (devas), taking advice from Vishnu, agreed to hold its tail. As a result the demons were poisoned by fumes emitted by Vasuki. Despite this, the demigods and demons pulled back and forth on the snake's body alternately, causing the mountain to rotate, which in turn churned the ocean. However, once the mountain was placed on the ocean, it began to sink. Vishnu in his second incarnation, in the form of a turtle Kurma, came to their rescue and supported the mountain on his back.









Leaf from the Dasavatara Series: Vamana, the Dwarf Incarnation of Vishnu

Attributed to the Master Artist Mahesh of Chamba

Circa 1740

Chamba, India

Opaque watercolor heightened with gold on paper

Image: 9 1/2 x 6 1/2 in. (24.1 x 16.5 cm.)

Folio: 10 7/8 x 7 7/8 in. (27.6 x 20 cm.)

Provenance:

From a private New York collection, Ex coll. Of Terence McInerney

Acquired February 25th, 1980, Invoice no. 43450, Greater India Company, Inc. (original invoice available upon request)

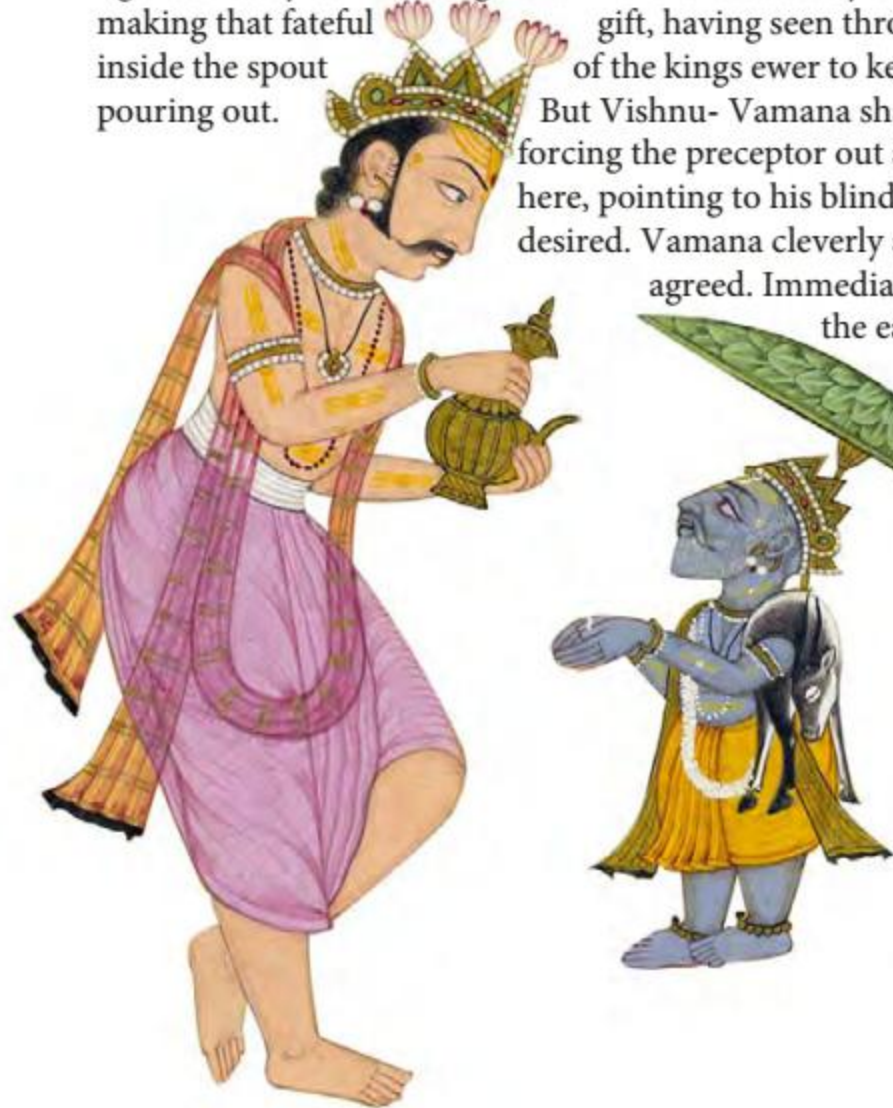


This magnificent work depicts the scene of the all-important gift being made to the dwarf- ascetic, who is the cleverly disguised Vishnu, by Bali, the demon-king whose charity has become legend. The dwarf avatar of Vishnu, Vamana- the fifth incarnation, is being received by the asura king Bali, who is dressed for ritual: pouring water from a golden flask. The dwarf Brahmin rendered blue, befitting of most avatars of Vishnu, is rendered as an elderly grey bearded man dressed only in a yellow dhoti and a flowered crown, with an antelope skin thrown over his shoulder and carrying a parasol made of leaves. Behind Bali stands his white-skinned Brahmin preceptor, Shukracharya, wearing an orange dhoti and carrying a chowrie resting his shoulder and slightly behind him a demon to emphasize the fact that Bali, for all his normal appearance in this painting and others, was a king who ruled over a demon Kingdom. The throne that the Raja has left, with its high seat, raised scalloped in the back, occupies the inner chamber. To the far left stands an attendant, holding a cloth wound like a halter around the neck of a cow, signifying go-dana, the traditional gift to Brahmins.

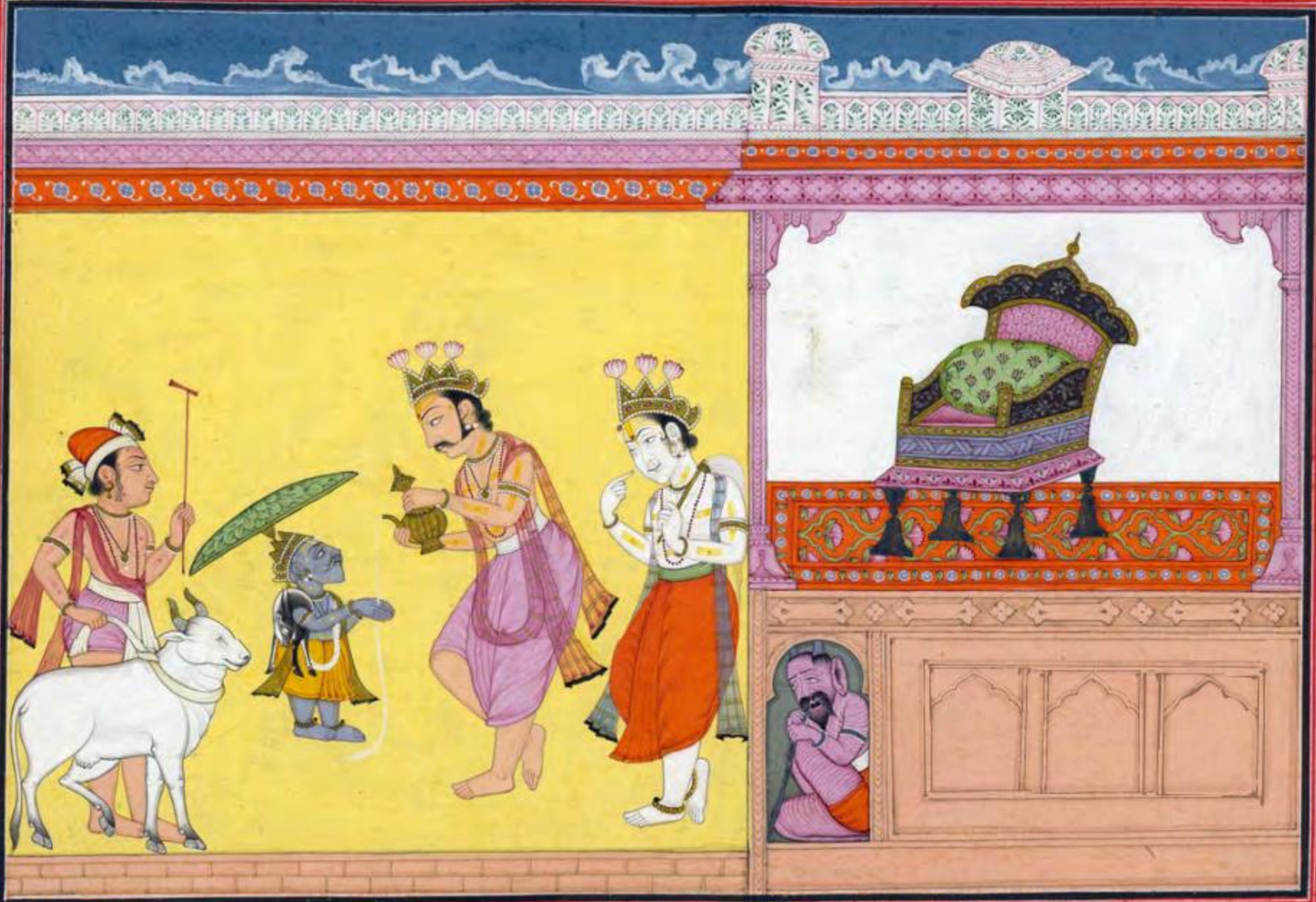
Mahesh, the Master artist of Chamba, uses a vivid range of colors to establish the background: a flat white on the inside of the chamber, a pale yellow, and a strip of blue sky with "squiggly" clouds spread all across it towards the top, above the turrets and cupolas of the palace. At the very bottom is a strip in pink and mauve, indicating a courtyard floor with edging.

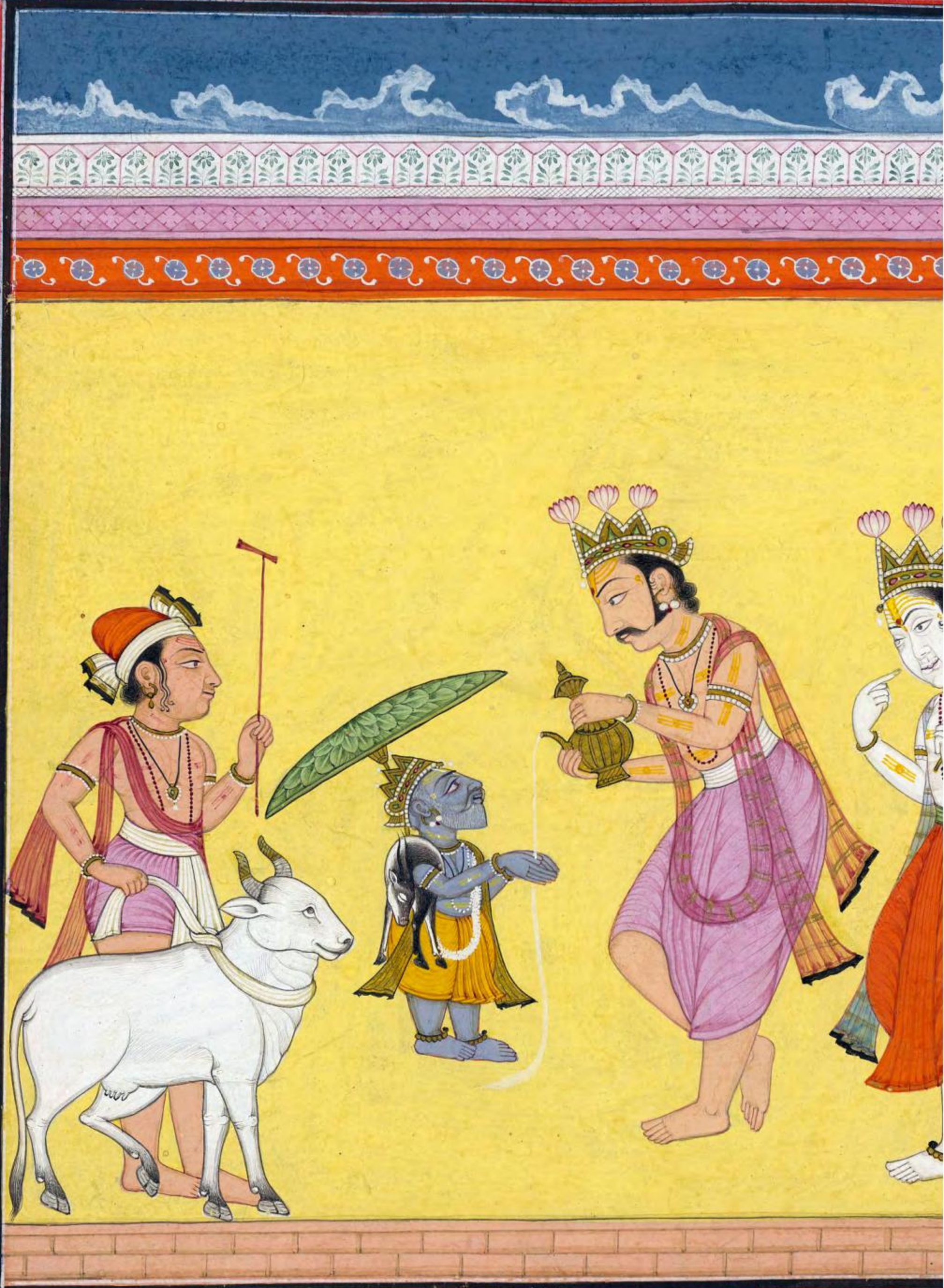
When one sees this painting in relation to that of other illustrations by Mahesh, there is an immediate connection in the facial types. The attendant holding the cow, the flesh tints used for the bodies, the treatment of the gold, the architectural detailing, and the meticulous rendering of the dhotis. The line is firm and considerably refined: one sees this especially in the rendering of the demon. The figures possess a certain monumental rigidity, and the faces somewhat larger in proportion to the bodies, idioms easily associated with Mahesh. To be noticed is the special attention Mahesh pays to the figure directly behind King Bali. This is undoubtedly the king's preceptor, who endeavoured in vain to prevent the king's making that fateful gift, having seen through Vishnu's guise. He even reduced himself in size and sat inside the spout of the king's ewer to keep the water that would have sealed the act of gifting from pouring out.

But Vishnu- Vamana sharply thrust a leaf of the sacred Kusha inside the spout, thus forcing the preceptor out and blinding him in one eye, as the text points out and we see him here, pointing to his blinded eye. When giving alms, Bali granted Vamana any wish he desired. Vamana cleverly asked for all the land he could cover with three steps and the king agreed. Immediately Vishnu changed into his giant form Trivikrama and covered the earth and sky with two steps and then asked Bali where he should place his last step. Knowing he had been bested, Bali offered his head to Vishnu, who immediately sent the king to the netherworld, which henceforth he was to rule as a pious and just king.



For works of the same subject and series, Attributed to the master artist Mahesh of Chamba, see *Pahari Masters*, by B.N. Goswamy and Eberhard Fischer; image 67- pgs 176 to 185 Also see W.G. Archer, *Indian Paintings from the Punjab Hills*, London, 1973, vol. II, plate 16, pg. 55; J. Mittal, *New Studies in Pahari Painting*, Lalit Kala no. 12., figs. 5-6; V.C. Ohri, *Laharu and Mahesh*, Lalit Kala no. 13, pg. 50., fig. 3; Archer and Binney, *Rajput Miniatures from the Collection of Edwin Binney the 3rd*, Portland, 1968, fig. 82. This series is fully discussed in Archer, op. cit. (1973), vol. I, p. 82.







An illustration to the 'third' Rasamanjari of Bhanu Dutta: The intoxicated courtesan

Attributed to Devidasa

Circa 1695

Basohli, India

Opaque watercolor, gold, silver, and beetle wing cases on paper

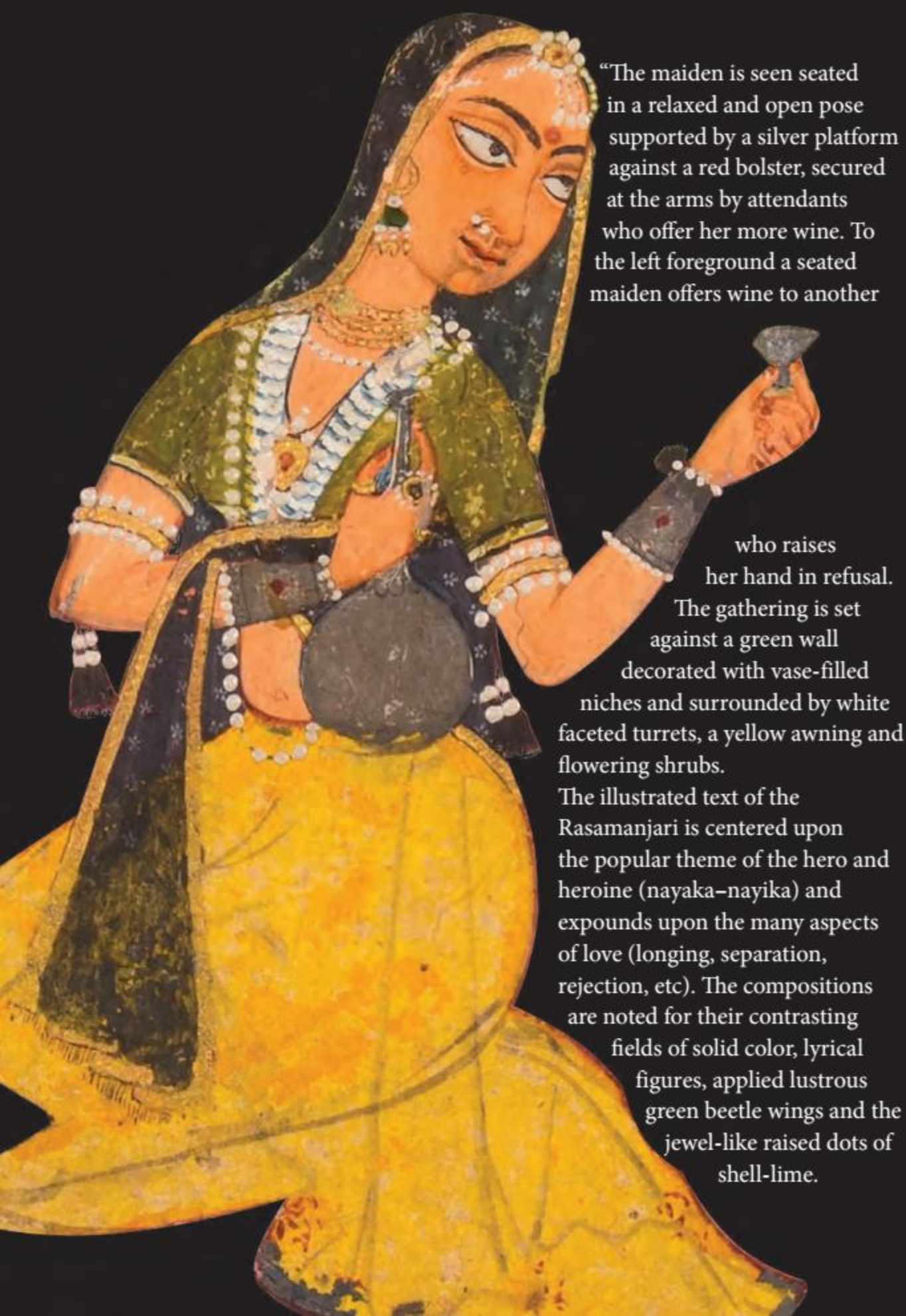
Irregular: 8 1/4 x 11 1/2 in. (21 x 29.2 cm.)

Provenance:

Doris Wiener, New York, before 1981

Bonhams, New York, 11 Sep 2012, lot 83

Private Collection, USA



"The maiden is seen seated in a relaxed and open pose supported by a silver platform against a red bolster, secured at the arms by attendants who offer her more wine. To the left foreground a seated maiden offers wine to another

who raises her hand in refusal.

The gathering is set against a green wall decorated with vase-filled niches and surrounded by white faceted turrets, a yellow awning and flowering shrubs.

The illustrated text of the Rasamanjari is centered upon the popular theme of the hero and heroine (nayaka-nayika) and expounds upon the many aspects of love (longing, separation, rejection, etc). The compositions are noted for their contrasting fields of solid color, lyrical figures, applied lustrous green beetle wings and the jewel-like raised dots of shell-lime.

As noted by Archer in *The Loves of Krishna in Indian Painting and Poetry*, London, 1960, p. 106, "The text in question is a treatise on poetics illustrating how romantic situations should best be treated in Sanskrit poetry—the conduct of mature mistresses, experienced lovers, sly go-betweens, clowns or jokers being all subjected to analysis." This piece shows a mature heroine (nayika) so distressed by the absence of her lover that she spends her days intoxicated to numb the pain, drowning her longing. Sensitive to the pangs, her consumption is excessive in contrast with the accompanying maiden who practices moderation, raising her hand to refuse another glass. Archer goes on further to state (ibid., 105): "This series of illustrations is in some ways a turning point in Indian painting, for not only was it to serve as a model and inspiration to later artists, but its production brings to a close the most creative phase in Basohli art." Four other pages from the same series are in the Lahore Museum (see FS Aijazuddin, *Pahari Paintings and Sikh Portraits*, London, 1977, nos. 3(i-iv). Also see W. G. Archer, *Indian Paintings From The Punjab Hills: A Survey and History of Pahari Miniature Painting*, Delhi, 1973, nos. 15(i-v)."







A leaf from the Shahnameh

Circa 1600, Akbar Period

Imperial Mughal Court, India

Opaque watercolor heightened with gold on paper with gold leaf border

Image: 12 1/4 x 9 in. (31.1 x 23 cm.)

Folio: 17 3/4 x 14 in. (45 x 35.5 cm.)

Provenance:

Estate of Theodore Allen Heinrich (1910-1981).

Professor Heinrich was an art historian, curator and educator. From 1955 to 1962, he was the director of the Royal Ontario Museum, and afterwards he taught art history at the University of Saskatchewan and York University.

This painting, drawing from the ancient Shahnameh text, represents the conclusion of a tale of forbidden love between the Iranian warrior Bizhan and the princess Manizha, daughter of the Turanian king Afrasiyab. Crossing the border to see the fair maidens of Turan encamped at a spring festival, Bizhan encountered Manizha, and the two were so powerfully attracted to each other

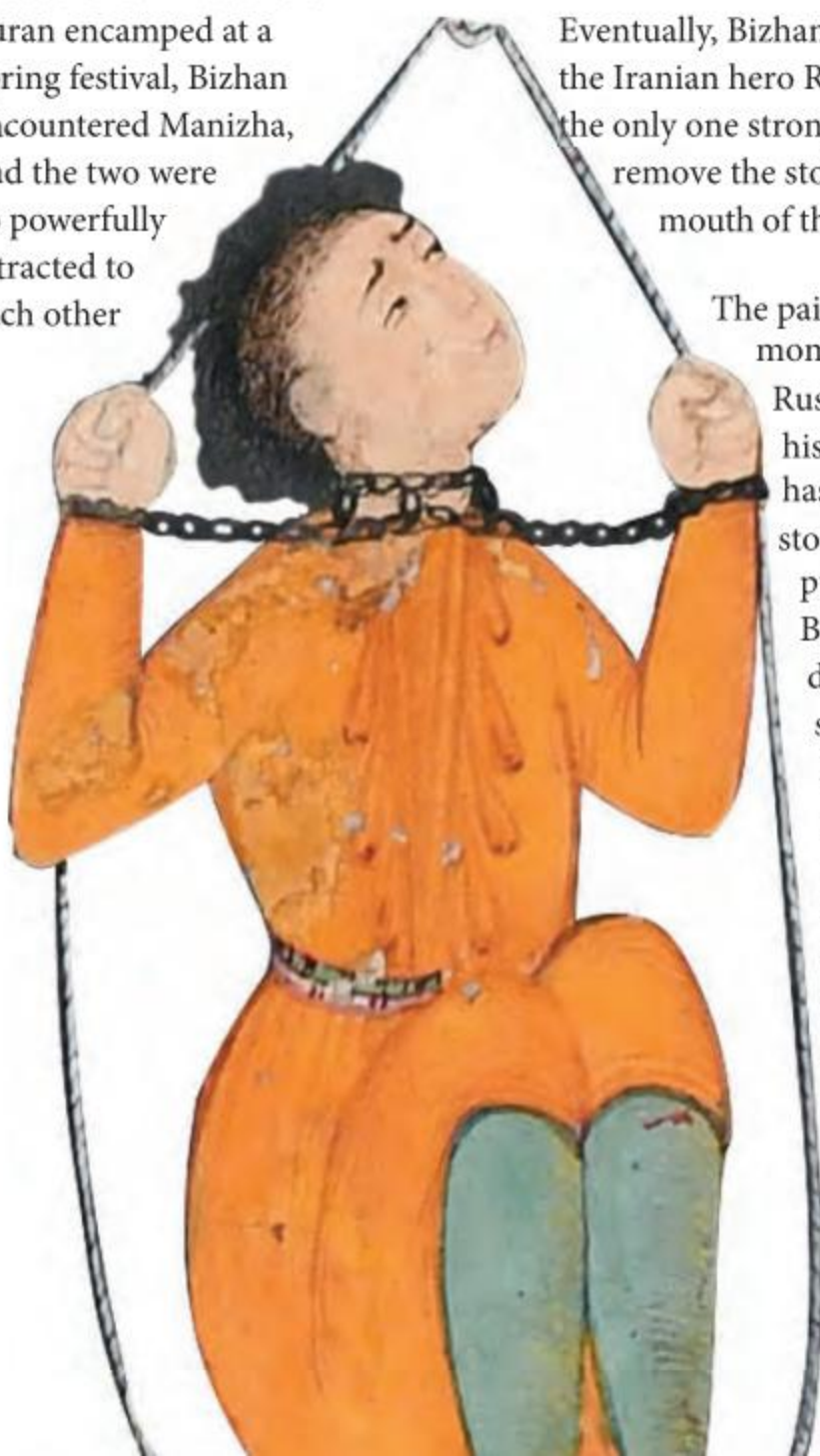
that they trysted in her tent for three days. When Afrasiyab learned of the affair, he arrested Bizhan and imprisoned him in a dark pit covered by a heavy stone, with only the dishonored Manizha to keep him alive.

Eventually, Bizhan was saved by the Iranian hero Rustam, who was the only one strong enough to remove the stone from the mouth of the pit.

The painting shows the moment of rescue.

Rustam, dressed in his tiger-skincoat, has cast away the stone and with a rope pulls the chained Bizhan up from the depths. On the left stands Manizha. Encircling the main scene, a crowd of admiring soldiers witness the rescue mission.

The Shahnameh, or Book of Kings, is arguably the greatest Persian epic in existence, started by the poet Hakīm Abul-Qāsim Firdawsī Tūsī in 977 CE and completed just over 30 years later. The text is divided into 62 stories that cover Iran's origins through mythology, heroism, and history. Copies of the Shahnameh were frequently commissioned by Iranian rulers, with the celebrated text accompanied by rich illustration. Illustrated manuscripts from the Shahnameh first appeared in India during the 15th century with the Delhi Sultanate, although some scholars assert that the epic made it to the subcontinent as early as the 14th century. The Shahnameh was especially popular with earlier Mughal emperors; the present example was executed under the third ruler Akbar, under whom the Mughal painting style was developed.





Madonna and Child

Circa 1700

Mughal, India

Opaque watercolor heightened with gold on paper

Image: 9 x 7 in. (22.9 x 17.8 cm.)

Folio: 20 1/2 x 15 1/4 in. (52.1 x 38.7 cm.)

Provenance: From a Private New York collection

In September of 1579, upon sending a representative to Goa, emperor Akbar Proclaimed: "...I am sending Abdullah, my ambassador, and Dominic Perez (an Armenian Christian, the interpreter) with the request that you will send me two learned Fathers and the books of Law, especially the Gospel, that I may know the Law and its excellence..."

This began a close relationship between the Mughals and the Jesuits that developed a syncretic union of both art and culture. This abundantly luxurious illustration is a fine example of a refreshingly

unique theme present in Mughal court painting in which European artistic modes were emulated, ushering in an entirely new host of subjects, a substantial portion of them religious.

The Virgin Mary is pictured elegantly in the foreground, adorned in jewels and garbed in bold oranges and purples, elaborately decorated with gold floral detail. The playful baby Jesus is being offered a fruit, most likely either a fig or an apple, classic symbols of redemption. The background is filled with a tranquil and serene landscape as lush trees, hills, and a body of water fill the distance under a blue sky.

European prints by Flemish masters working under the influence of Albrecht Dürer were accessible to the painters of Akbar's studio (a Mughal miniature of the Virgin and Child, done circa 1600 after an engraving by Dürer is in the Royal Library, Windsor Castle, reproduced in Amina Okada, *Imperial Mughal Painters: Indian Miniatures from the Sixteenth and Seventeenth Centuries*, Paris, 1992, p. 24, no. 24). A closely related painting to the present can be seen at the National Museum, New Delhi, accession no. 58.20/28 "Mother Mary and Child Christ."





A Drunken Prince Led To Bed

Circa 18th century

Lucknow, North India

Opaque watercolor heightened with gold on paper

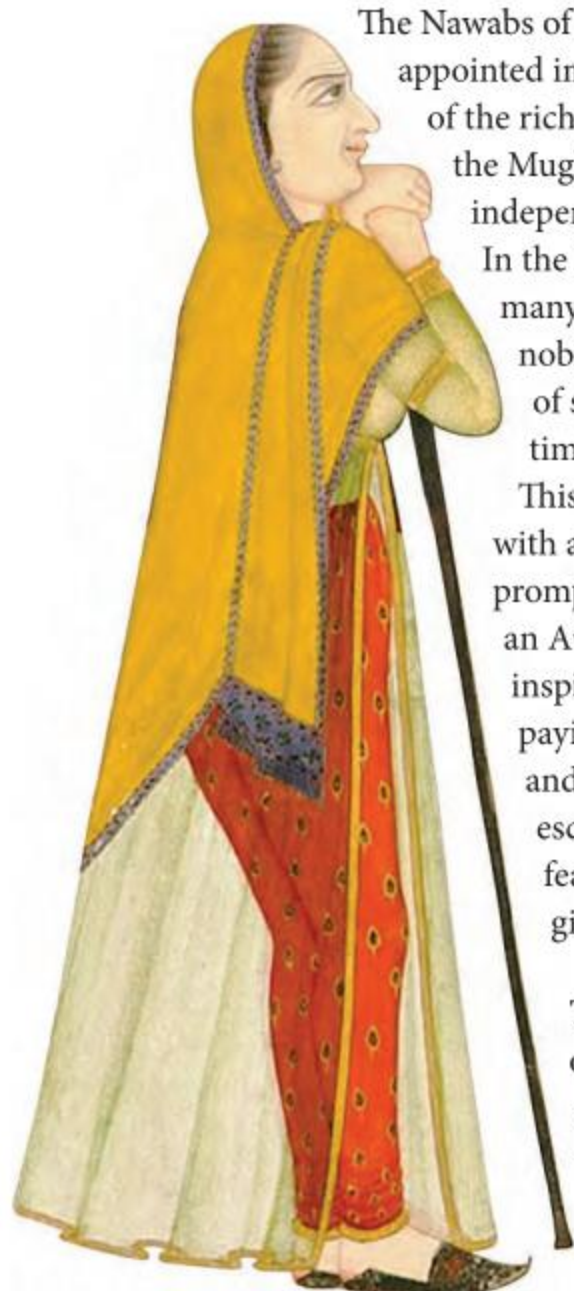
Image: 9 5/8 x 7 1/2 in. (24.5 x 19 cm.)

Folio: 13 x 11 1/4 in. (33 x 28.5 cm.)

Provenance:

Christie's, London, 4 October 2012, Lot 178

A drunken prince is led to his bedchamber by female attendants and musicians as dawn is heralded by the cockerel and the grey half-light of the new day. Lucknow was given the reputation of being highly elaborate, from their poetry to their culture, indulging in excess and embracing decadence. The present painting illustrates this zeal, showing a finely dressed prince who has reveled into the early morning hours and consequently become intoxicated. Terrace scenes incorporating musicians such as those pictured here were popular in Awadh [the region where Lucknow is located], a composition technique adopted from the nearby Mughals.



The Nawabs of Awadh were originally appointed in the 18th century as governors of the rich agricultural province by the Mughal empire, but gained independence as their power faltered. In the latter part of the century, many Mughal artists, poets, and nobility fled to Awadh in search of stability amidst uncertain times for the Mughal empire.

This socio-political climate, along with a growing European presence, prompted the development of an Awadhi substyle. Artists took inspiration from European styles, paying attention to spatial depth and figural volume, hoping to

escape the Mughal standards of painting in search of their own. One characteristic and widespread feature applied across Awadh paintings is the aerial perspective, exemplified in the current work by giving the impression that the viewer is slightly above the figures' eye level.

The Awadhi region saw itself as a cultural successor to the Mughal dynasty when they showed signs of decline in the 18th century, providing a pool of patrons for artists to work for who commissioned pieces like the painting illustrated here. With gracefully patterned, gold illuminated margins, this work demonstrates the skill and precision possessed by the artists of Awadh before they conformed to the popular Company style in the 19th century.





Leaf from the Madhavanala Kamakandla

Circa 1750

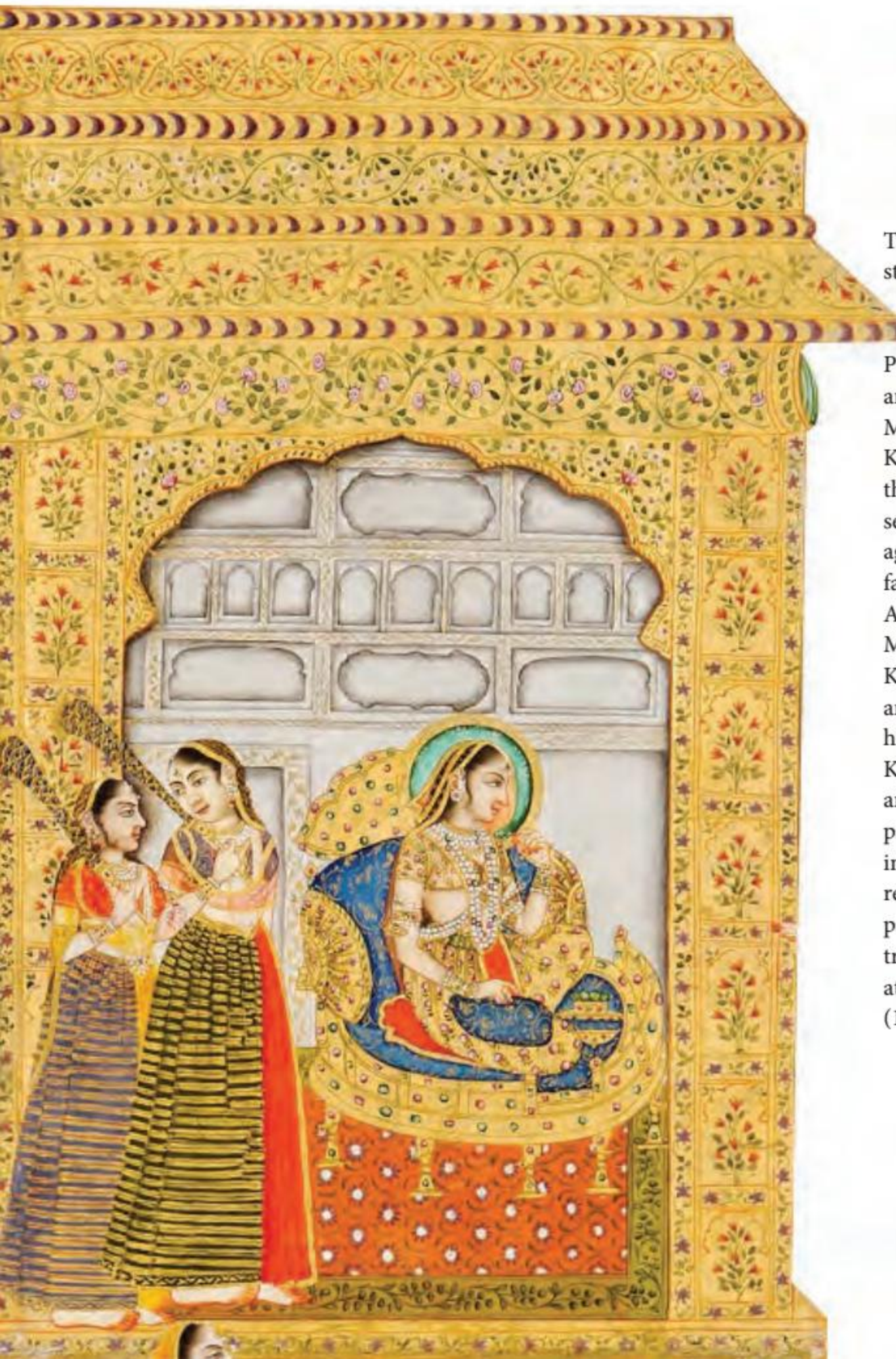
Mughal, India

Opaque watercolor heightened with gold on paper

12 1/4 x 7 1/4 in. (31 x 18.5 cm.)

Provenance:

Christie's, London, 4 October 2012, Lot 177



The Madhavanala Kamakandla story is of a Brahmin boy name Madhavanala in the service of King Govindachandra of Pushpavati. A handsome, musically and artistically gifted young man, Madhavanala was envied by the King's courtiers and they persuaded the King to banish him. Through a series of events Madhavanala is again banished, but not before falling in love with Kamakandla. After being separated for some time Madhavanala learns that Kamakandla has passed, and upon hearing the news he himself dies of grief. As it turns out, Kamakandla is in fact still alive and, upon hearing of her paramours demise, she too instantly dies of grief. For a remarkably similar work, see the painting in the Royal Collection trust (RCIN 1005068.e) that is attributed to the artist Nidha Mal (1735-1775).



Illustration to the Bhagavata Purana: The Pandavas and Krishna Bathe in the Jamuna

From a dispersed Bhagavata Purana series, scene from Book X, chapter 75

Ascribed to Kayam (Qayam)

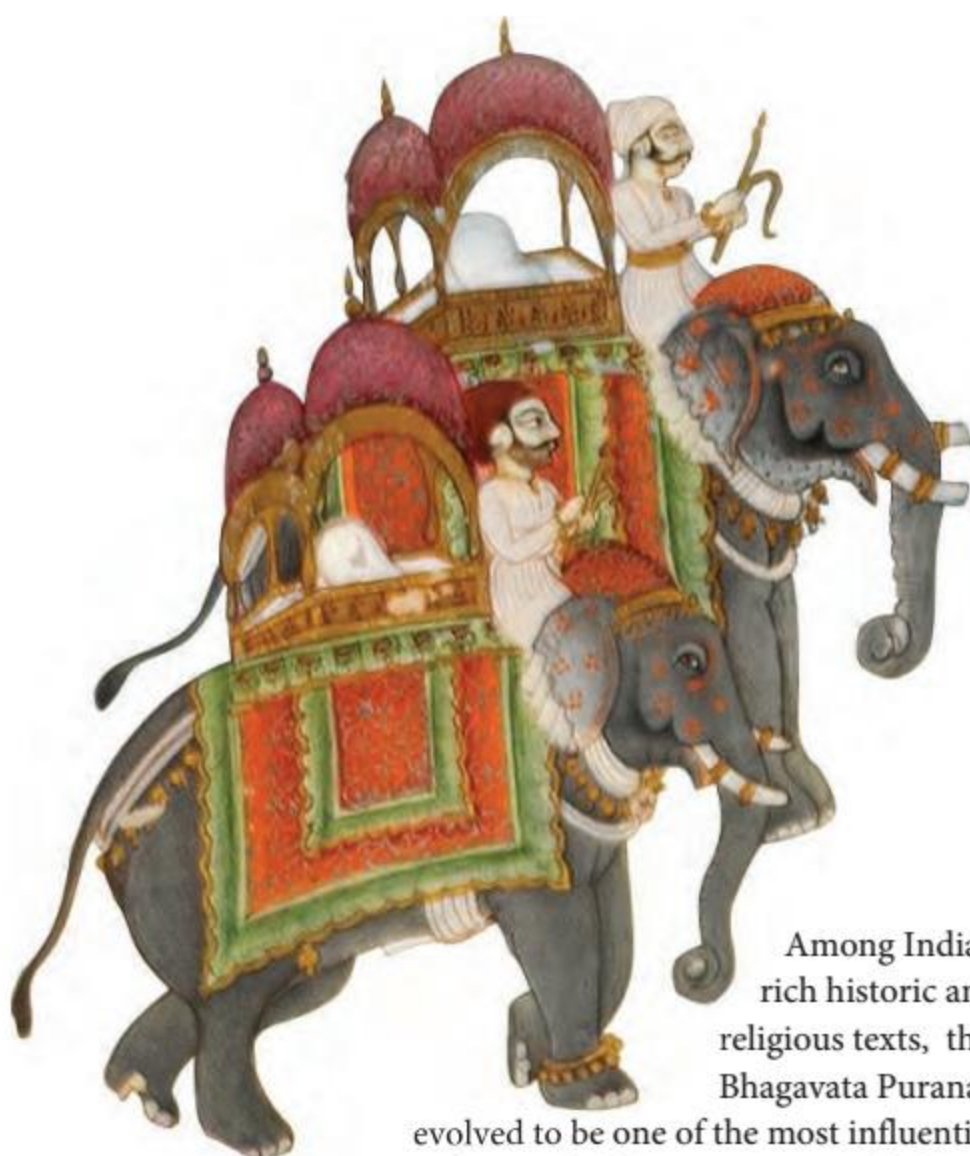
Circa 1750

Bikaner, India

Opaque watercolor heightened with gold on paper

Image: 9 x 12 in. (22.8 x 30.4 cm.)

Folio: 11 1/2 x 14 3/4 in. (29.2 x 37.4 cm.)



Among India's rich historic and religious texts, the Bhagavata Purana evolved to be one of the most influential pieces of literature in the Hindu library, serving as the basis for subsequent worship, performance, and debate. Written to inspire devotion to Krishna between the 8th and 10th centuries, the text includes narratives of the deity's birth and childhood, time among the cowherds, his affinity for the gopis and their unfaltering devotion to him, and the attempts by his uncle Kamsa to end his life.

One of the most important moments in the Krishna legend is when he kills Shushupala at a religious ceremony conducted by Yudhisthira, the eldest of the five Pandava brothers. After the ceremony, they all bathe in the Jamuna River. We see a series of events in this painting - in the foreground, Krishna and the Pandavas with their single joint-wife Draupadi and other women cavort in the river. The artist includes some charming touches with figures disrobing at the water's edge. Musicians play, adding a festival atmosphere to the vignette in the foreground.

Later in the story, the Kauravas with their army arrive at the palace to the left. Duryodhana, the eldest of the Kauravas, jealous of the splendor of his cousin's palace is tricked by magic. He first thinks the floor is water and lifts his garment. Then what he takes for a door turns into water and he falls in. This scene is depicted on the terrace of the palace while Krishna and Yudhisthira sit in court within. This rare leaf was painted by an artist working in Bikaner, a major center of painting within Rajasthan in the 17th and 18th centuries. The cinched waists of the figures is characteristic of Bikaner painting, as are the different levels that add depth to the composition. Naval Krishna has pointed out that there were at least five Qayams in the genealogical tree of the Umrani Usta painters of Bikaner. He refers to this group of folios as from the fourth Bikaneri Bhagavata Purana.

A thank you to Daniel Ehnabom for identifying the scene and Naval Krishna for his thoughts on the artist. For a genealogy of the artists see: Naval Krishna, "The Umarani Usta Master-Painters of Bikaner and Their Genealogy," In: Andrew Topsfield (ed.), *Court Painting in Rajasthan*, Mumbai: Marg Publications, 2000, pp. 57-64.

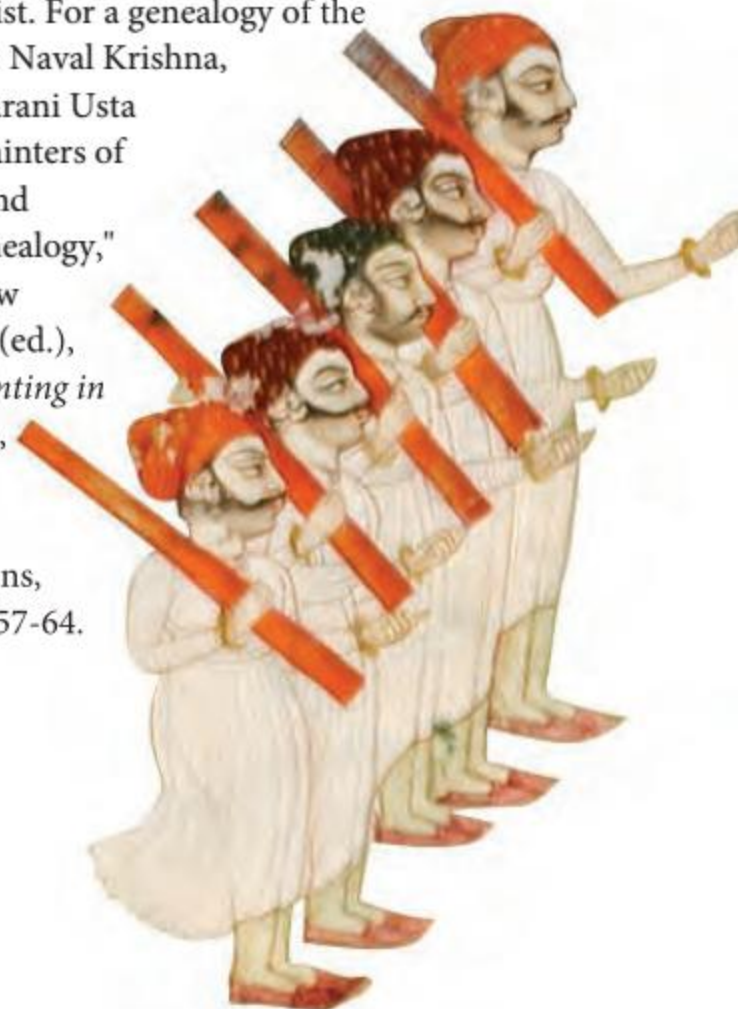








Illustration to the Bhagavata Purana: Krishna Slaying Arishta, the Bull Demon

Mid 18th century

Rajasthan, India

Opaque watercolor heightened with gold on paper

6 x 10 1/8 in. (15 x 25.8 cm.)

Provenance:

London Art Market, 2014

Christie's, New York, 26-27 September 2017, Lot 228, From the Collection of Paul Walter

A broad landscape with sparse yet intricately designed foliage unfolds across the painting, distant cloudlike mountains appear in the background. Five cows stand to the right, vigilant onlookers anxious to witness the outcome of the fight between Krishna and the bull demon Arishta. Balarama stands behind Krishna, garbed primarily in jewelry with weapon raised high, ready to aid should his lord falter.



This scene originates from chapter 36 of book 10 of the Bhagavata Purana. The demon Arishta came to Vrindavana where Krishna was residing and started to wreak havoc to get the god's attention, uprooting trees and attacking people so that they ran away screaming for Krishna to rescue them. Tending to his cows away from the town, Krishna heard the cries for help and returned to face Arishta. The bull charged Krishna but was thwarted when he was caught by the horns and thrown a far distance.

Unperturbed, the bull again charged the god but this time Krishna ripped one of the horns from the demon's head and impaled him with it, claiming victory. This action is preemptively illustrated in the current example, depicting the moment right before Krishna's triumph. Arishta kicks his back legs in protest and jerks his head down to escape Krishna's grasp, but it is clear that the bull cannot best the mighty deity.



श्रीरहमथनकलोन्मन्तागोपीविमुक्तदः॥



Blind Man's Buff / Hide and Seek

First generation after Manaku

Circa 1775-1780

Kangra, India

Opaque watercolor heightened with gold on paper

10 x 8 in. (25.4 x 20.3 cm.)

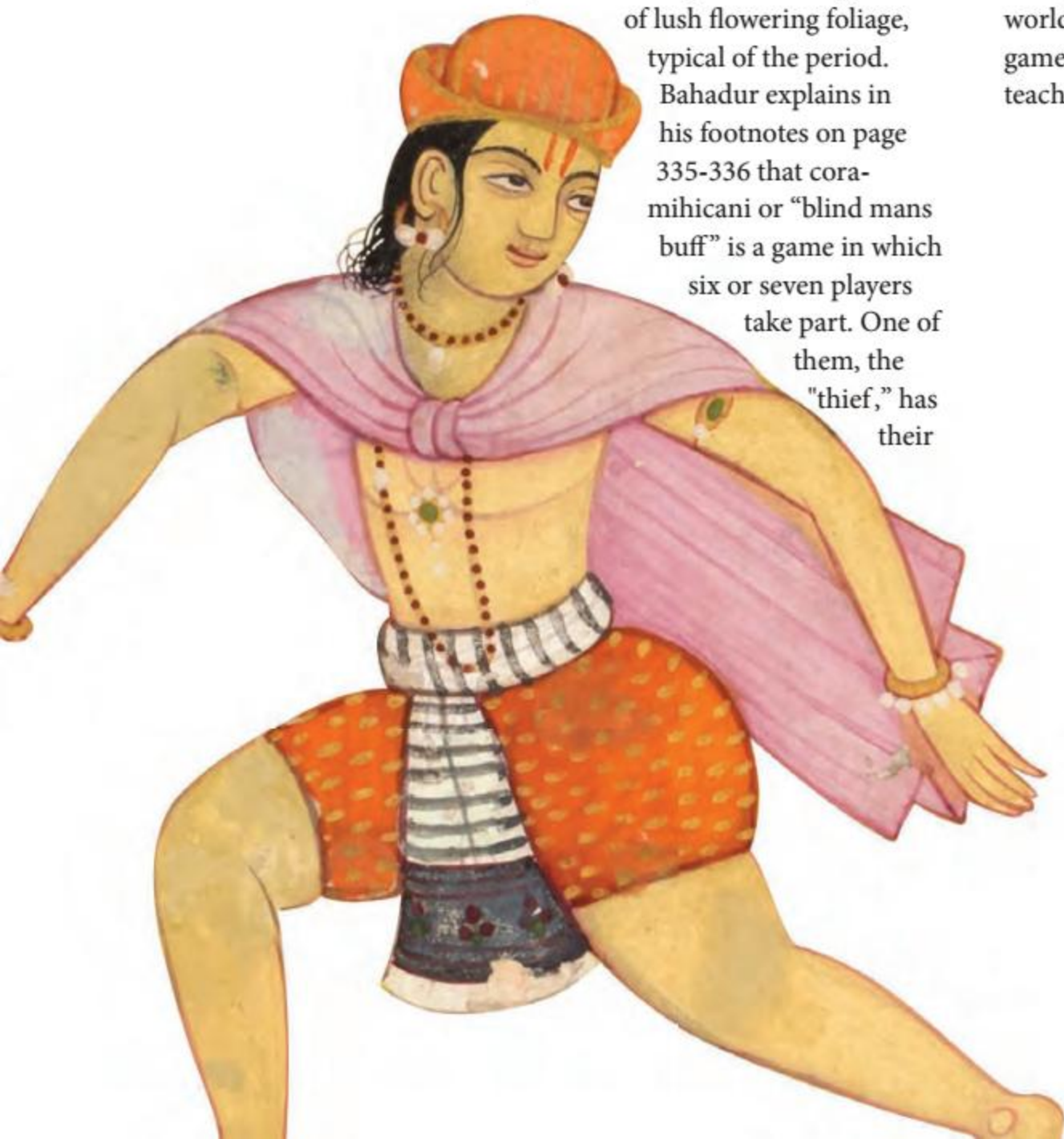
Provenance:

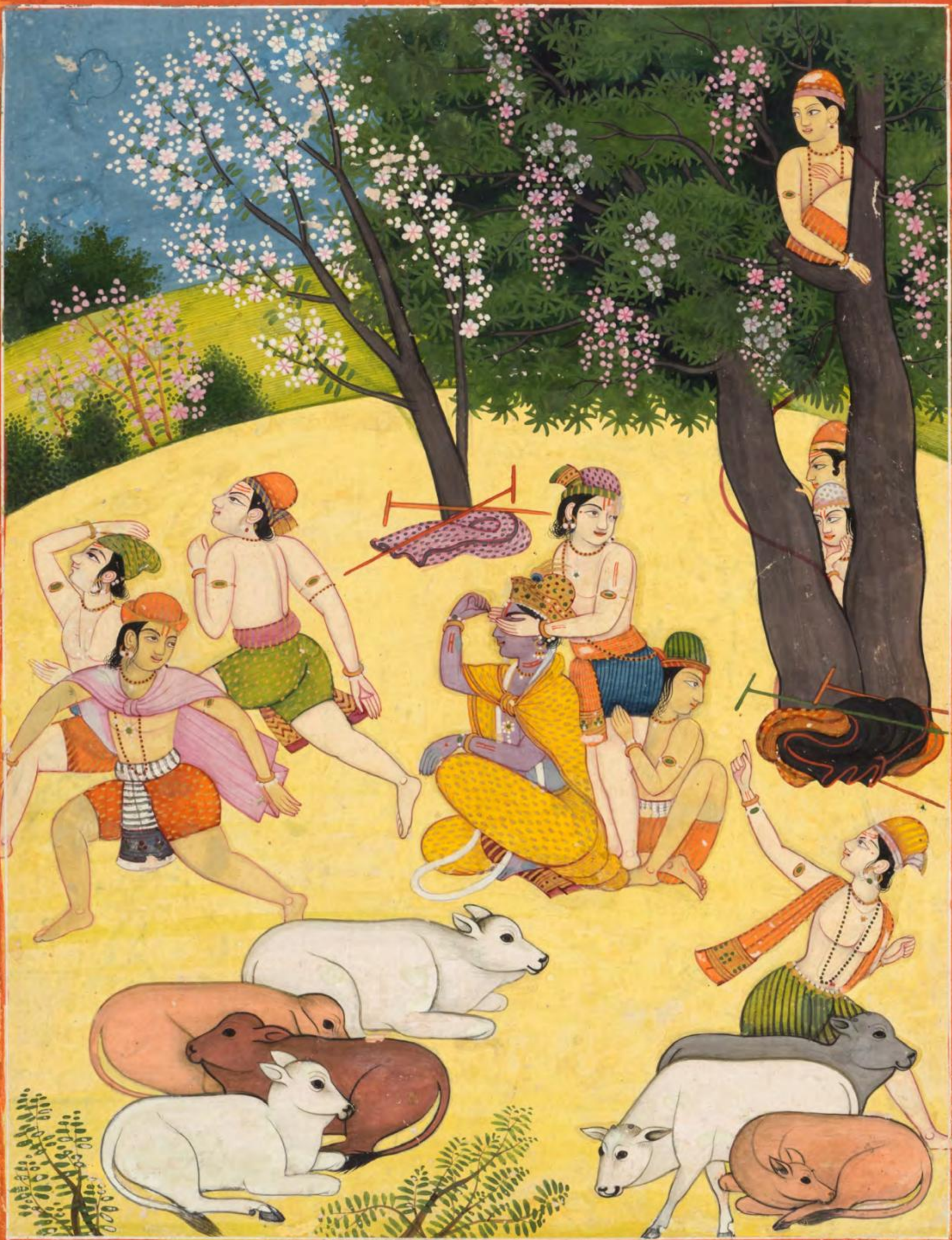
Doris Wiener, September 21st, 1973

The eye is first drawn to a young seated Krishna, the crowned deity with a mauve complexion adorned in a yellow dhoti. His eyes are shielded by a playful Gopa, the mid-section of the piece "a friezelike interplay of figures." In the foreground, a group of seated cows are arranged in a delicate manner evoking a mood of evening pleasure along with a background of lush flowering foliage, typical of the period.

Bahadur explains in his footnotes on page 335-336 that cora-mihicani or "blind mans buff" is a game in which six or seven players take part. One of them, the "thief," has their

eyes covered while the others hide. The thief then runs in search of the others. Those who have hidden try and return to the khutavam, the place where the thief's eyes were shielded. If the thief can touch a player before he reaches the khutavam, that person becomes the next thief. The subject is a deep allegory, as "everything is illusory: the natural world is subsidiary to Krishna's game; and to the moral lesson it teaches."





Leaf from The Devi Mahatmya: Durga In A Battle Against Nishumbha

Circa 1820-1840

Jaipur, India

Opaque watercolor heightened with gold on paper

8 x 12 in. (20.3 x 30.5 cm.)

Provenance:

Bharany's Gallery, 14 Sunder Nagar Market, New Delhi, India.

Acquired from the above in 1978

Exhibited:

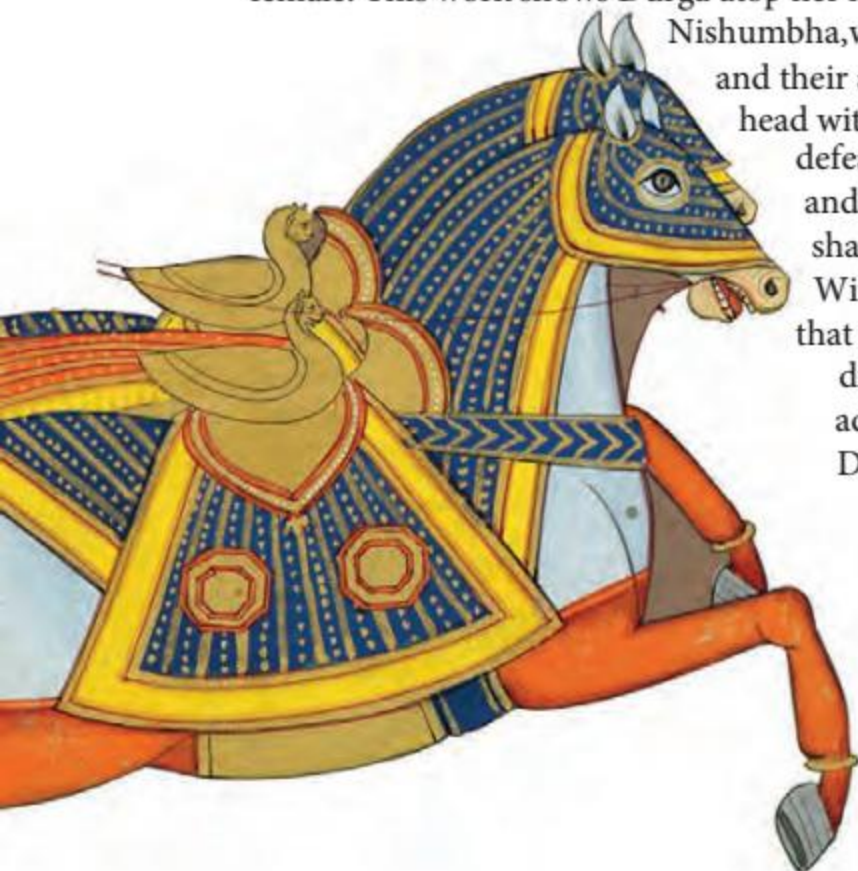
Lycoming College Gallery; Williamsport Pennsylvania, 1981.

The first ever Hindu text that emphasized the figure of the goddess as the primary deity was the *Devi Mahatmya*, a collection of poetry that composes a portion of the *Markandeya Purana*. Literally translating to "Glory of the Goddess," the *Devi Mahatmya* portrays the goddess as the supreme power and creator of the universe, and was written sometime between 400 and 600 CE. This work defined various forms of the goddess as unified, parts of a whole that are intertwined with one another.

The central narrative of the *Devi Mahatmya* revolves around Durga, the warrior goddess, who represents the almighty wrath of the goddess when turned against the forces of evil. Durga is a form of Devi, the goddess, just as Kali and Ambika are forms of Devi. Durga was created by Brahma, Shiva, Vishnu, and the lesser gods to slay the buffalo demon Mahishasura. The gods were fearful that Mahishasura could bring on total annihilation, so they endowed Durga with their powers. She was born full grown and gorgeous, typically depicted with eight or ten arms, each holding a weapon or attribute of one of the gods. Aside from Mahishasura, the *Devi Mahatmya* deals with a number of other asuras, such as the brothers Shumbha and Nishumbha, who could only be slayed by a female. This work shows Durga atop her mount, flanked by two companions, engaging in a skirmish with

Nishumbha, who hurls his spear towards her. The battle with Nishumbha, Shumbha, and their army comes from chapter 9 of the *Devi Mahatmya*. Durga goes head to head with Nishumbha multiple times, as he will not be deterred after multiple defeats. The present work illustrates the first battle between the goddess and Nishumbha: "...the Devi quickly cut Nishumbha's superb sword with a sharp-edged arrow and also his shield on which eight moons were figured. With his shield split and his sword broken, the Asura hurled his spear; but that missile also, as it advanced towards her, was split into two by her discus." Durga then proceeded to take Nishumbha down, only for him to advance and be defeated time and again until he was finally slayed by the Devi.

The bright colors incorporated into this image are highly characteristic of the Jaipur school, especially during the 19th century. Artists of this region were skilled in utilizing vibrant tones that contrast from yet complement one another, resulting in dynamic scenes that highlight figural detail and capture the emotional atmosphere. For a separate Jaipur illustration of Durga fighting Nishumbha that dates to 1825-1850, see the Los Angeles County Museum of Art painting, accession number M.77.118.





**An Illustration to the Devi Mahatmya:
The Asuras Madhu and Kaitabha Attack Brahma**

Circa 1765

Guler, India

Opaque watercolor heightened with gold on paper

6 3/4 x 10 1/2 in. (17.1 x 26.7 cm.)

Provenance:

The Estate of Dr. K. Aterman of Halifax, Canada thence by descent within the family. The collection of South Asian miniatures was acquired in London, England during the 1950s and 1960s, where Dr. Aterman worked and resided as a physician.

The asuras Madhu and Kaitabha rush aggressively toward Brahma, who is sprouting from the navel of a sleeping Vishnu upon a lotus blossom. The figures are depicted floating on the serpent Ananta in the Cosmic Ocean, as it is customary for Vishnu to rest upon Ananta once he has fulfilled his role as Creator. Brahma sees Vishnu slumbering and calls upon the Devi to rouse Vishnu so that he may defeat the demons - once the god has awoken, he battles the demons and prevails as the triumphant warrior, decapitating his enemies so that they are no more. Chronologically, this is one of the earlier narratives within the Devi Mahatmya, occurring prior to the gods summoning Devi to fight for them.

"...At the end of a Kalpa-'Age' when the Universe was one ocean with the waters of the deluge and the adorable Lord Vishnu was reclining on the serpent Shesha in Mystic Slumber, two terrible Asuras, the infamous Madhu and Kaitabha, sprung into being from the wax of Vishnu's ears and sought to slay Brahma, the Father of Beings, seated in the Lotus that emerged from Vishnu's navel.

Seeing these two fierce Asuras and Janārdana [Vishnu] asleep, and with a view to awakening Hari [Vishnu], Brahma with concentrated mind extolled Shri Yoga-nidra, dwelling in Hari's eyes.

The resplendent Lord Brahma extolled the incomparable Goddess Yoganidra, the Queen of the Cosmos, the Supporter of the Worlds, the Cause of the Sustentation and Dissolution alike of the Universe," (chapter 1, verses 64-71).

For the next two consecutive folios from the same series, see: Leach, L.Y., *Indian Miniature Paintings and Drawings from the Cleveland Museum of Art*, 1986, Cleveland, Cat 116, pps. 286-87. Pal, P., *Court Paintings of India*, New York, 1983, Cat. P. 25-26, ps. 299-300. Also: *Indian Miniature Paintings*, Doris Wiener Gallery, New York 1974 Cat. 31.





Illustration to the Devi Mahatmya: The Beauty of Ambika

Circa 1810

Guler, India

Opaque watercolor heightened with gold on paper

8 1/4 x 12 in. (20.9 x 30.5 cm.)

Provenance:

Christies, London, 10 October 1989, lot 70

"Then Chanda and Munda, two servants of Shumbha and Nishumbha happened to see that Ambika (Kausiki) looking extremely beautiful. They reported to Shumbha:

'O great king there is an exceedingly beautiful woman whose queenly beauty is illuminating the Himalaya. No-one has ever seen such sublime loveliness anywhere. Find out who that goddess is and take possession of Her, O Lord of Asuras. She is a gem among women, with exquisitely beautiful limbs which illuminate the four directions with their lustre. There she stands, O King of Demons.

You deserve to see Her.

Lord! Whatever precious stones, jewels, elephants, horses and so on are in the three worlds, all now decorate your house, O King! You have obtained the precious elephant Airavata, also the fabulous tree Parijata, as well as the wonderful horse Uchhaishrava, which was Indra's. Here in the courtyard stands the gem-studded chariot drawn by swans, brought here from Brahma the Progenitor. Here is the treasure Mahapadma from Kubera and the unfading lotus garland Kinjalkini, the gift from the ocean. Varuna's umbrella, which showers gold, now stands in your house with the superb chariot that once belonged to Prajapati.

Lord! You have snatched Utkrantida, the missile of Yama by which he gives exit to all creatures. Your brother now possesses the noose of the Ocean King. Nishumbha also has all the gems from the Ocean while you have the two fire-proof garments from Agni.

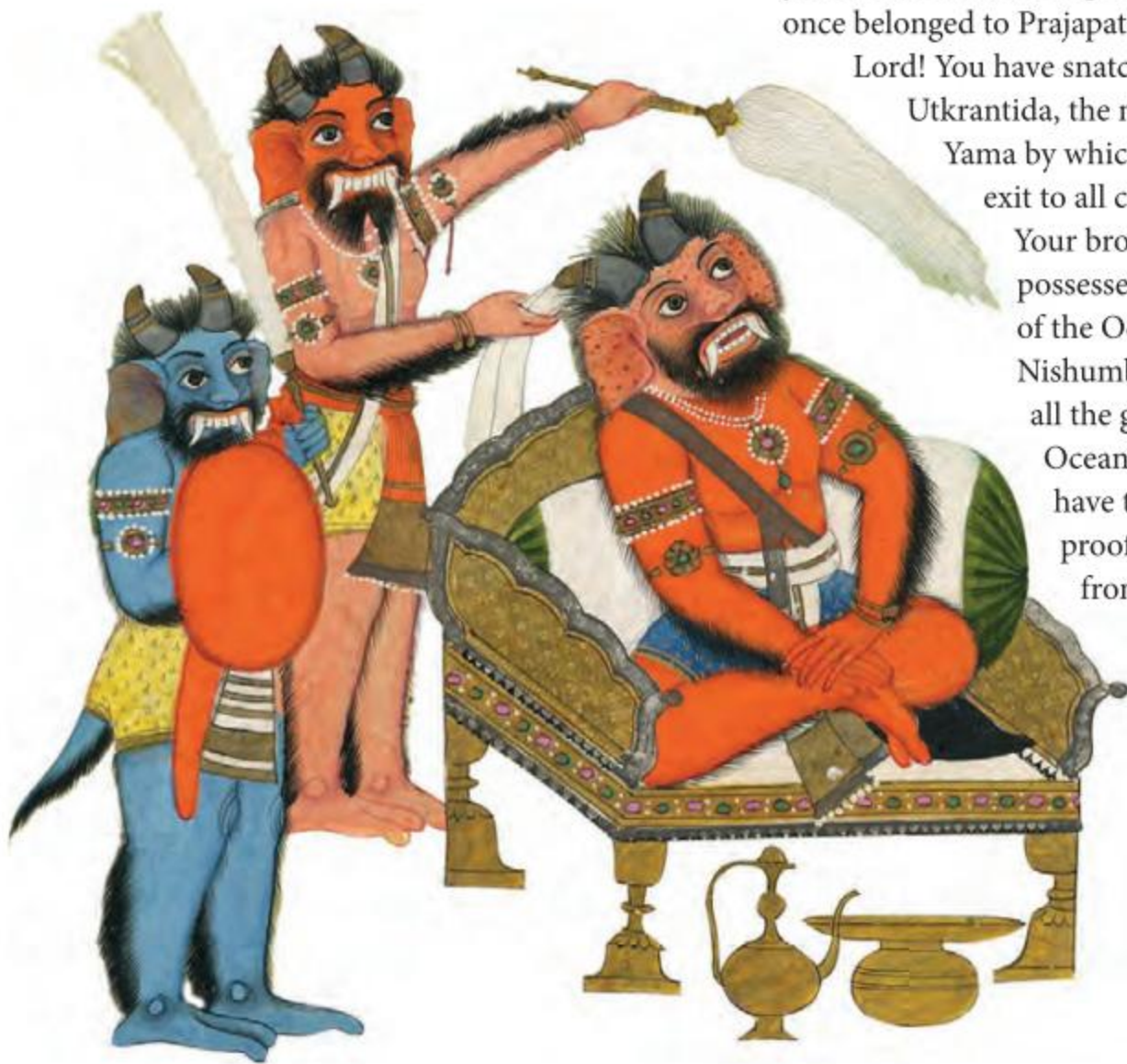
O Demon king, as all these gems have been given you why not also seize this jewel among women?'

The Rishi said:

After listening to all this from Chanda and Munda, Shumbha sent out the mighty demon Sugriva as his messenger to the Devi. He said:

'Go and convey my invitation to Her in a gentle way so that She will be affectionate toward me.' Going over to the lovely mountain seat of the Goddess, the messenger spoke in a sweet, soothing tone, saying:

'O Devi, I am the messenger of Shumbha, Lord of the Demons and Sovereign of the three worlds. He has vanquished all his foes among Asuras and even the Gods were unable to resist him. He sent me here to Your presence. Listen to what he says, his message is this: "All the three worlds are mine. Even the Gods obey me. I eat all the offerings which once were theirs. All the finest jewels of the three worlds are now mine. Even Indra's elephant, Airavata, I now have. With salutations the Gods have even offered me the glorious horses called Uchhaishravas which arose at the churning of the milk ocean.



O magnificent lady! All the other objects which belonged to the Gods or Gandhavas or Nagas, all are now in my possession. We regard You, O Devi, as the jewel among womankind. Therefore, come to us, we who are the connoisseurs of gems. Come to me or to my powerful younger brother Nishumbha, O Lady of the quick side-glances, You are indeed a sparkling jewel. By marrying me You will gain incomparable wealth. Think of the advantage and become my wife.'

The Rishi said:

When this was said, the adorable Goddess Durga who sustains and protects the universe, smiled thoughtfully and said:

'What you say is true, no doubt. Shumbha is indeed sovereign of the three worlds together with Nishumbha. But how may I nullify My former vow? Please listen to this vow I once made in ignorance: I once declared I would only marry one who could be My equal in strength, one who could defeat Me in battle and remove My pride, only he could be my husband.

So let Shumbha come here, or Nishumbha the great Asura, let him vanquish me without delay and gently take my hand in marriage.'

The messenger said:

'O Devi! This is arrogance! Do not talk this way to me! Name a single god

from the three worlds who is capable of standing against Shumbha and Nishumbha!

In fact all the Gods were unable to face even the other Asuras in battle. So how could You, a single woman do this on your own? If Indra and all the other Godheads united could not defeat Shumbha, how will You, a woman, dare to face him?

It would be better that You heed my message and go to Shumbha and Nishumbha yourself. Otherwise you will suffer the humiliation of being dragged there by the hair.'

The Devi said:

'It is true. Shumbha is strong. Nishumbha is very heroic. But what can I do? In My ignorance I made my vow. You go back to the Asura Lord and tell him politely what I have said, then he may do whatever he pleases.'







**An Illustration to the Devi Mahatmya:
Ambika Reduces the Demon Dhumralochana to Ashes**

Circa 1825

Mandi, India

Opaque watercolor heightened with gold on paper

Image: 7 7/8 x 10 3/4 in. (20 x 27.3 cm.)

Folio: 10 1/8 x 13 in. (25.7 x 33 cm.)

Provenance:

Mandi Royal Collection, 1969

Private European Collection

Drawn from the part of the Markandeya Purana called the Devi Mahatmya, this painting depicts the victory of Ambika over Dhumralochana and his army, who were sent by the asura Shumbha. The gods became weary of two demons named Shumbha and Nishumbha, who had undergone great penance to receive a boon that prevents any male, human or not, from killing them. The gods resultantly prayed to the Goddess (Devi) to rid them of these evil creatures, and she came forth from Parvati as Ambika, a form of Devi. Upon learning of this beautiful lady, Shumbha sent Sugriva as a messenger to her with a proposition of marriage.

She replied by telling Sugriva to relay this message to his master Shumbha: "He who conquers me in battle, removes my pride and is my match in strength shall be my husband. So let Shumbha come here then, or Nishumbha the great asura. Vanquishing me here, let him soon take my hand in marriage. Why delay?"

Sugriva retorted: "O Devi, you are haughty. Talk not so before me. Which man in the three worlds will stand before Shumbha and Nishumbha? All the Devas verily cannot stand face to face with even the other asuras in battle. Why mention you, o Devi, a single woman?"

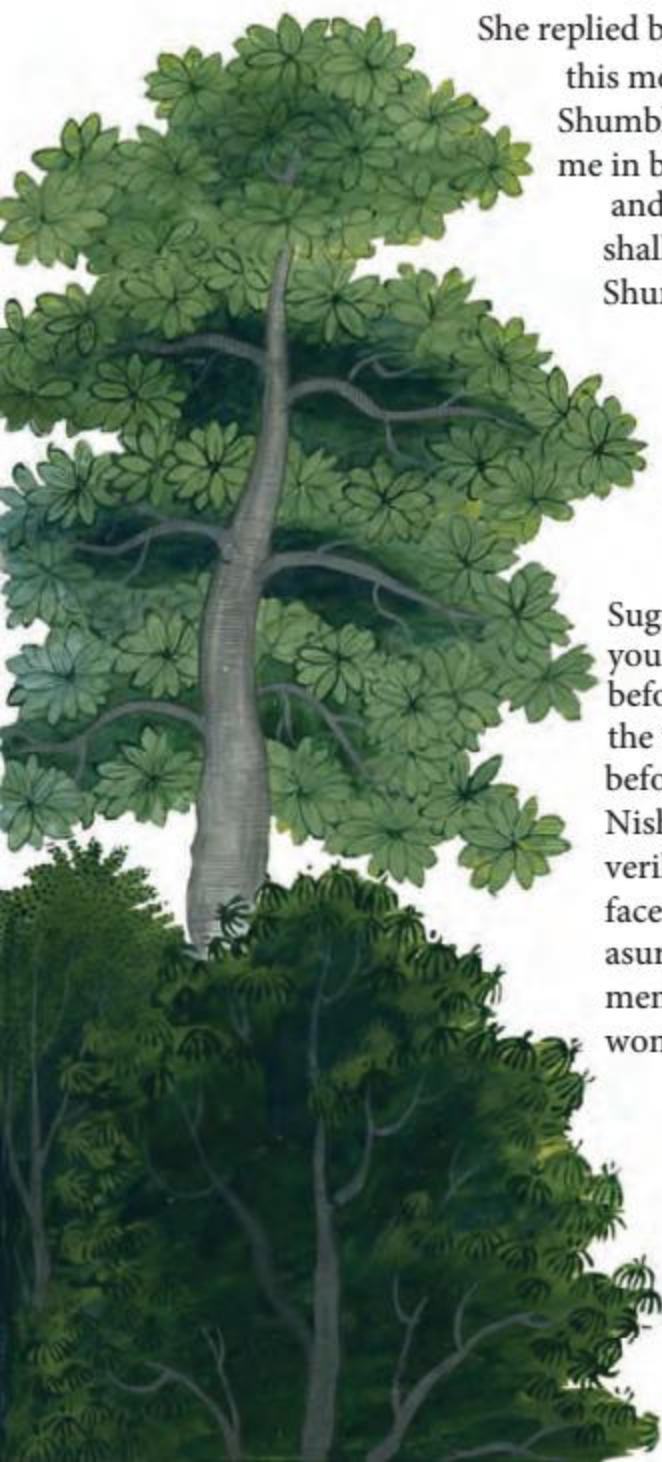


Indra and all the other Devas could not stand in battle against Shumbha and other demons, how will you, a woman, face them? On my word itself, you go to Shumbha and Nishumbha. Let it not be that you go to them with your dignity lost by being dragged by your hair."

Devi said: "Shumbha is strong and so is Nishumbha exceedingly heroic! What can I do since there stands my ill-considered vow taken long ago? Go back, and tell the Lord of Asuras carefully all this that I have said; let him do whatever he considers proper." (Chapter 5, verses 120-127).

So Sugriva relayed the message to his master Shumbha, who was outraged at being so disregarded that he sent Dhumralochana and his army to retrieve Ambika by pulling her hair.

When Dhumralochana advanced on Ambika, she smote him and he became nothing but a pile of ashes. The demon's army of 60,000 asuras was likewise vanquished by the lion of Devi, once again instituting the power of the goddess. Dhumralochana can be seen in the present image advancing up a hill towards Ambika, then consumed by flames right before he reaches her. In the bottom register, Dhumralochana's army are destroyed by the mighty lion of Devi. Compare with other pages depicting the similar scenes in F.S. Aijazuddin, *Pahari Paintings and Sikh Portraits in the Lahore Museum*, London, 1977, nos. 41 (xviii and xix), p. 47, Joachim Bautze, *Lotusmond und Lowenritt: Indische Miniaturmalerei*, Stuttgart, 1991, no. 17, p. 67, P. Pal, *The Ford Collection*, 2001, no. 54 a, p. 124 and Sotheby's, New York, March 22, 1989, lot 165.





The Goddess Kali

Attributed to Sajnu

Circa 1810

Mandi, North India

Opaque watercolor heightened with gold on paper
12 1/2 x 9 1/2 in. (31.8 x 24.2 cm.)

Provenance:

Private Swiss collection



The goddess depicted in a classical stance after her killing spree, the third eye surmounts her tongue, struck out in between protruding fangs, clad in a belt of severed hands and a necklace of decapitated heads as jagged hair runs down her shoulders. The manifestation of destruction and barrenness is seen brandishing a curved sword (kharga), holding a decapitated head, with a foot over Shiva's body. Jackals and vultures surround the scene, smelling death in the blood-saturated air. The illustration is centered in an octagonal medallion, the spandrels embellished with gold scrolling foliate tendrils, in black borders with scrollwork, wide pink margins containing further depictions of her emanations, cusped cartouches above and below with a vulture and a rat.

Also known as "Mahakali," which literally translates to "The Great Kali," she is revered as the goddess of both time and death. Mahakali represents Shakti, the power of pure creation in the universe, and Shiva represents pure consciousness which is inert in and of itself. While this is an advanced concept in monistic Shaktism, it also agrees with the Nondual Trika of

Kashmir, popularly known as Kashmir Shaivism and associated most famously with Abhinavagupta. There is a colloquial saying that "Shiva without Shakti is Shava" which means that without the power of action (Shakti) that is Mahakali (represented as the short "i" in Devanagari) Shiva (or consciousness itself) is inactive; Shava means corpse in Sanskrit and the play on words is that all Sanskrit consonants are assumed to be followed by a short letter "a" unless otherwise noted. The short letter "i" represents the female power or Shakti that activates Creation. This is often the explanation for why she is standing on Shiva, who is her husband in Shaktism, and also the supreme godhead in Shaivism. Another understanding is that the wild destructive Mahakali can only stop her fury in the presence of Shiva the God of Consciousness, so that the balance of life is not completely overrun by wild nature. The distinctive elaborate margins of this work with cusped cartouches containing attendants of Kali and associated animals are similar to those found on a painting of Raja Isvari Sen of Mandi worshipping Shiva attributed to the artist Sajnu,

(W.G. Archer, *Indian Paintings from the Punjab Hills*, London, 1973, fig. 46, p. 275).

About Sajnu:

"Painting at Mandi, a relatively large kingdom in the Punjab Hills, did not really get underway until the middle of the eighteenth century. It reached an apogee of creativity during the reign of Raja Isvari Sen, who was under the cultural sway of painting made at Kangra and Guler, the two kingdoms which supplied a number of Isvari Sen's favorite artists. His leading court painter was Sajnu, originally from Kangra or Guler. Sajnu, like Nainsukh and the Basohli Master of the Early Rasamanjari before him, did much to transform the style of painting everywhere in the Punjab Hills. Early nineteenth century Pahari painting was greatly influenced."

- McInerney, Terence; Kossak, Steven; and Haidar, Navina. *Divine pleasures: painting from India's Rajput courts*. New York: The Metropolitan Museum of Art, 2016 p. 238. Print.



Illustration to a Harivamsa series: Narada warns Kamsa

Attributed to Purkhu

Circa 1800-1820

Kangra, India

Opaque watercolor heightened with gold on paper

Image: 16 7/8 x 12 1/2 in. (47.5 x 37 cm.)

Folio: 18 1/2 x 14 1/4 in. (47 x 36.2 cm.)

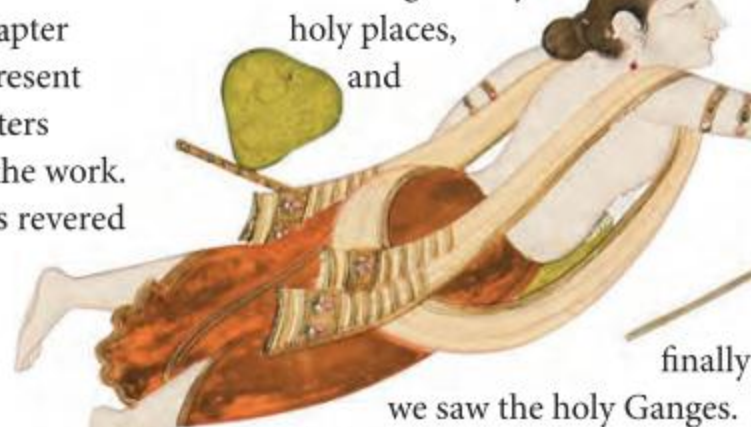
Provenance:

Acquired by Stanley A Kaplan, in India, during the 1940's-1950's

The Harivamsa (an account of the Dynasty of Hari [Vishnu]) is a work of three chapters appended to the great epic, the Mahabharata. The first chapter contains an account of the creations and the genealogy of the Yadavas, the family of Krishna and Vasudeva descended from their Aryan ancestor, Yadu. The second chapter describes the life of Krishna and his affairs with the gopis, where many of the stories are similar to those in the Bhagavata Purana. The last chapter deals with prophecies of the present age (Kali Yuga) and other matters unconnected with the title of the work. In Hindu mythology Narada is revered for both his sage advice and his notorious mischievous ways, creating some of vedic literatures most humorous tales. He is known as a master of the Veena, and is frequently depicted with one (as in this particular scene). This painting illustrates the following excerpt from the Bhagavata Purana:

"...The great saint Narada descended from the heavenly planets to the forest of Mathura and sent his messenger to Kamsa. When the messenger approached Kamsa and informed him of Narada's arrival, Kamsa, the leader of the asuras, was very happy and immediately came out of his palace to receive Narada, who was as bright as the sun, as powerful as fire, and free from all tinges of sinful activities. Kamsa accepted Narada as his guest, offered him respectful obeisances and gave him a golden seat,

brilliant like the sun. Narada was a friend of the King of heaven, and thus he told Kamsa, the son of Ugrasena, "My dear hero, you have satisfied me with a proper reception, and therefore I shall tell you something secret and confidential. While I was coming here from Nandakanana through the Caitraratha forest, I saw a great meeting of the demigods, who followed me to Sumeru Parvata. We traveled through many



holy places, and finally we saw the holy Ganges. While Lord Brahma was consulting the other demigods at the top of Sumeru Hill, I was also present with my stringed instrument, the vina. I shall tell you confidentially that the meeting was held just to plan to kill the asuras, headed by you. You have a younger sister named Devaki, and it is a fact that her eighth son will kill you." (reference: Hari-vamsa, Visnu-parva 1.2-16)."

Purkhu is one of the master artists of early Kangra Painting. Active from 1780 – 1820, under the patronage of Maharaja Sansar Chand, he is respected for his brilliant execution of emotionally evocative processional scenes. "Purkhu saw individuals essentially as falling into types. There is no insensitivity to appearances,

and he was quick to establish distinctions between one person and another... therefore Purkhu was best in rendering large groups: court scenes, processions, statefestivals, private celebrations, and the like. He was able to invest these scenes with the specific character of each occasion," (Beach, 2011). In this particular painting our eye is immediately drawn to the foreground, where a courtly meeting surrounded by lush topiary is being held. A chowry-bearer fans Kamsa (inscribed above crown) as the king watches Narada (inscribed in red), the most travelled sage, fly away on the upper right, veena in hand. The lush surroundings of the court scene are reminiscent of Purkhu's most famous work for the Gita Govinda series, often referred to as the Lambagraon Gita Govinda.

Literature:

Archer, W.G., *Indian Paintings from the Punjab Hills*, London, Parke-Bernet, 1973, I: 294- 295

Beach, M.C. et al, *Masters of Indian Painting: Vol. II*, Zurich, 2011, pgs. 728 - 732

Goswamy, B.N and Fischer, Eberhard, *Pahari Masters*, Zurich, 1992, pgs. 367- 387







**Leaf from the Bhagavata Purana Depicting Vishnu and Garuda:
The Liberation of Gajendra (Gajendra Moksha)**

Circa 18th century

Bundi, India

Opaque watercolor heightened with gold on paper

7 5/8 x 11 1/8 in. (19.4 x 28.3 cm.)

Provenance:

Collection of the Marquess of Tweeddale

Private New York Collection, acquired in the 1990's



Amidst a rippling current, Vishnu rescues the king of elephants Gajendra from a crocodile makara. Gajendra had gone to bathe in a lotus filled lake when the makara caught the elephant, dragging him down into the water. The elephant struggled against the crocodile with all of his strength, but with each attempt at escape the crocodile's grip tightened. In a final effort to thwart his demise, Gajendra cried out for Vishnu to save him, grabbing a lotus in his trunk to offer to the god. Vishnu heard the elephant's pleas and appeared

alongside Garuda, vanquishing the makara crocodile demon and granting moksha to Gajendra for putting his faith in Vishnu as savior. In the first quarter of the 18th century, Krishna became the prime subject of painting over court scenes and portraits of rulers. Towards the later part of the century, stylistic elements from the Mughal court were likely adopted through the settlement of artists from Delhi or Lucknow in Bundi,

or through the implementation of Mughal aesthetics by Bundi artists. Regardless of the motivation, Bundi painting transformed during the 1700s from a heavily Rajput style to one that paid respect to the Mughal archetype while still maintaining its unique flair. The present image is representative of an earlier work, celebrating the divinity and power of Vishnu through the Gajendra Moksha narrative. The scene is meant to convey feelings of surrender and trust, essential components in the devotee's relationship with god.



**An Illustration To The Hamir Hath:
Hamir Consults With His Advisors While His Archers Hold The Fort**

Attributed to the master artist Sajnu of Mandi

Circa 1810

Mandi, North India

Opaque watercolor heightened with gold on paper

Folio number 16, bearing the royal Mandi library stamp

Image: 12 5/8 x 17 3/4 in. (32 x 35 cm.)

Folio: 14 5/8 x 19 7/8 in. (37 x 50.5 cm.)

Provenance:

Private German Collection

Sothebys, New York, 1 April 2005, lot 115

Sothebys, New York, 19 September 2008, lot 212

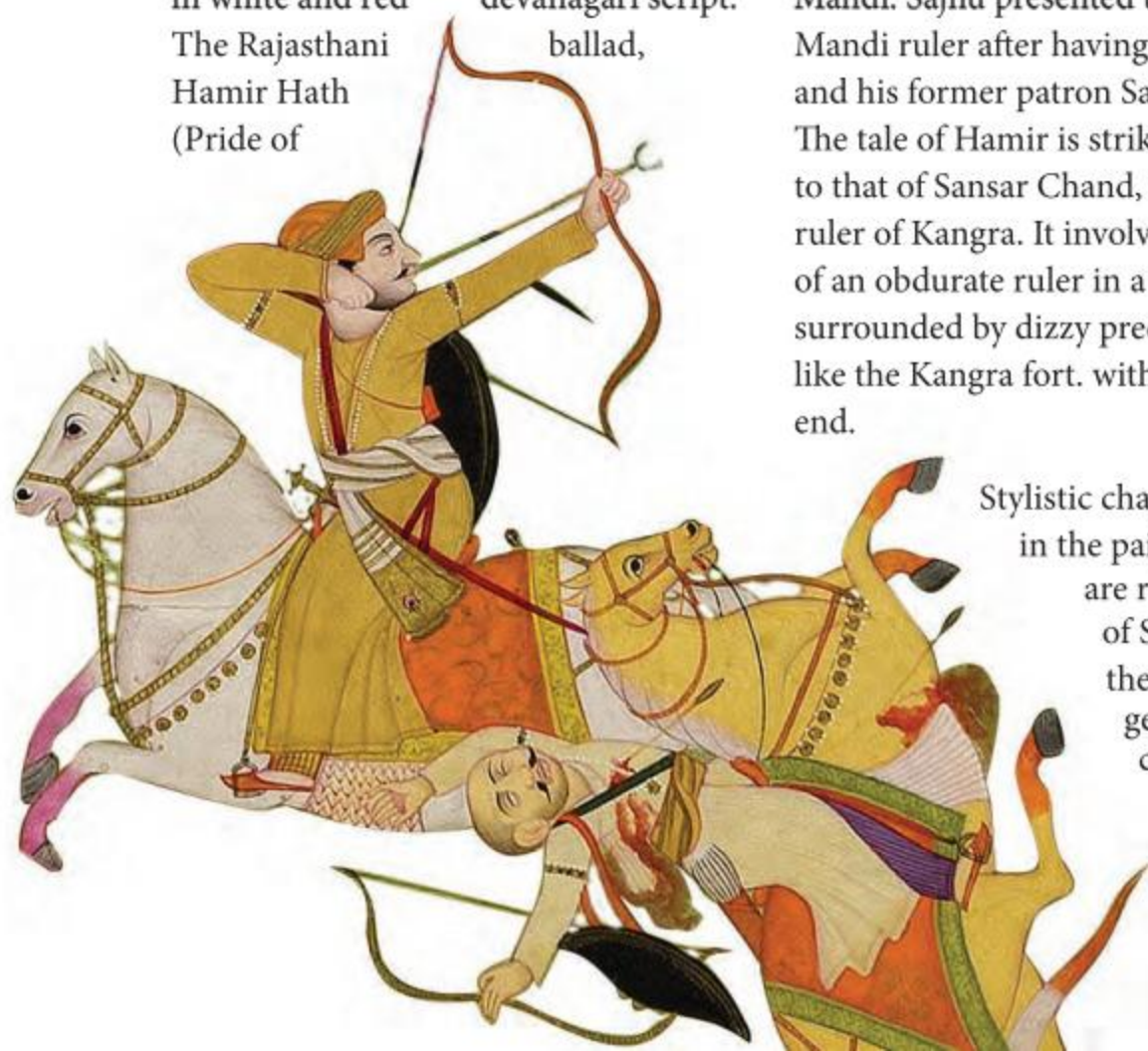


The Chauhan ruler Hamir speaking to his minister Jaja and his daughter Devala while Mahi ma consults with other courtiers within the walls of the Ranthambore fort, Hamir's archers battle with Alauddin Khilji's horsemen, Alauddin is depicted seated in a tented encampment with his men and European soldiers in brimmed top hats above, the names of figures inscribed in white and red devanagari script. The Rajasthani ballad, Hamir Hath (Pride of

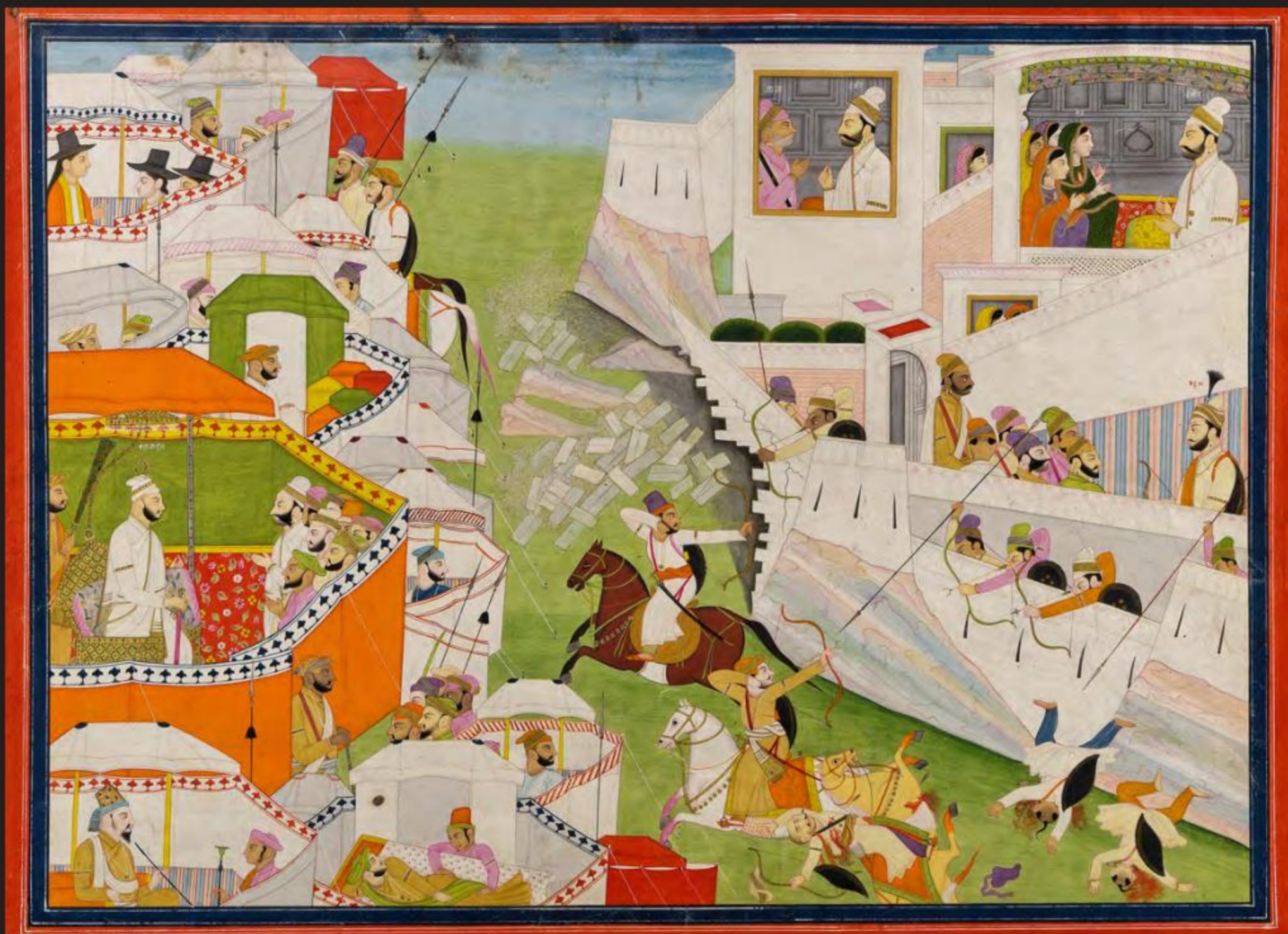
Hamir), composed by the bard Sarangdhar, relates the story of Raja Hamir Dev, the heroic but arrogant Chauhan ruler of Ranthambore, who battled with Alauddin Khilji, the Sultan of Delhi. This painting is closely related to a set of twenty-one illustrations to a Hamir Hath series, which were painted by Sajnu in 1810 as a present for Raja Isvari Sen of Mandi. Sajnu presented these to the Mandi ruler after having left Kangra and his former patron Sansar Chand. The tale of Hamir is strikingly similar to that of Sansar Chand, the despotic ruler of Kangra. It involves the siege of an obdurate ruler in a vast fortress surrounded by dizzy precipices, quite like the Kangra fort. with a disastrous end.

the 'jigsaw-puzzle' rocks, the floral motifs of the carpets, and the juxtaposition of the bright colours of the dresses, carpets and tent panels against the pastel colours employed for the architecture and the rocks. The composition of this painting is also strikingly similar to 'Hamir and the dancing girl' from the presentation series mentioned above. For comparable illustrations and further discussion on the series, see Archer 1973, Vol. I, pp. 360-362, Vol. II, fig. 42(i).(ii), pg. 273. For another folio from this series which sold at auction, see Christie's New York, 23 September 2004, lot 167.

For more examples from this series and for further discussion see Shastri, October 1915, vol. 17, no. 132, and Khandalavala, 1958, no. 185 & 186, pp. 230 and 232. Also compare with Sotheby's, London, March 27, 1973, lot 155 and Sotheby's, London, April 25, 1974, lot 11.



Stylistic characteristics in the painting which are reminiscent of Sajnu include the zigzag geometrical composition,



Women in a Hunting Lodge

Circa 19th century

Kotah, India

Opaque watercolor heightened with gold on paper

17 1/4 x 22 in. (43.7 x 55.9 cm.)

Provenance:

Christie's, London, 3 April 2009, Lot 353



Six women stand on the inside of a Shikaragah (hunting tower), surrounded by lush, vibrant vegetation and an array of different animals. One woman holds a gun on the ground floor, aiming at the ox that has apparently just been overtaken by a pair of lions, two embracing ladies on the terrace viewing the attack in suspense. Hunting scenes were hugely venerated in Kotah painting through commissions from the Maharaos, a subject of great royal interest as the hunt was perceived to be a sport for nobility. Kotah was so well known for its forests that were bursting with lions and tigers that a hunt was frequently initiated to entertain visiting dignitaries like Mughal princes or British officers.

These sprawling scenes of dense landscape that camouflage the creatures dotting the image were employed by court painter Sheikh Taju, who worked extensively throughout the 18th century under royal patronage. The imagery was further developed after Sheikh Taju's time with the importation of Mewari artists to serve the elite, incorporation techniques from their home into the distinct Kotah style that represented the 19th century. The present example, executed in the 19th century, embodies this evolved style through illustration of numerous varieties of vegetation and finely crafted birds that appear across the composition.

Typically, hunting scenes would be depicted with one or more men, who were occasionally accompanied by a maiden. While hunting scenes were popular with Kotah rulers, it is unusual to see such an image with only female hunters, devoid of their male counterpart. Compare this piece to an earlier painting in the National Museum, New Delhi, titled *Ladies Hunting Tigers* (accession no. 47.110/1919) that depicts a woman with her rifle trained on a Tiger from a hunting tower, a female musician and male hunter positioned behind her. In this work, the woman is shown at the forefront as huntress, and while the man is not engaging his weapon and stands out of her way, there is still a male presence overseeing the two women. The current painting depicts only women, making it an important representation of female status and capability that existed at the time. For further reading on Kotah school painting, see Stuart Cary Welch, *Gods, Kings, and Tigers: The Art of Kotah*, 1997.







Rama and Sita Enthroned

Circa 1830

Guler, India

Opaque watercolor heightened with gold on paper

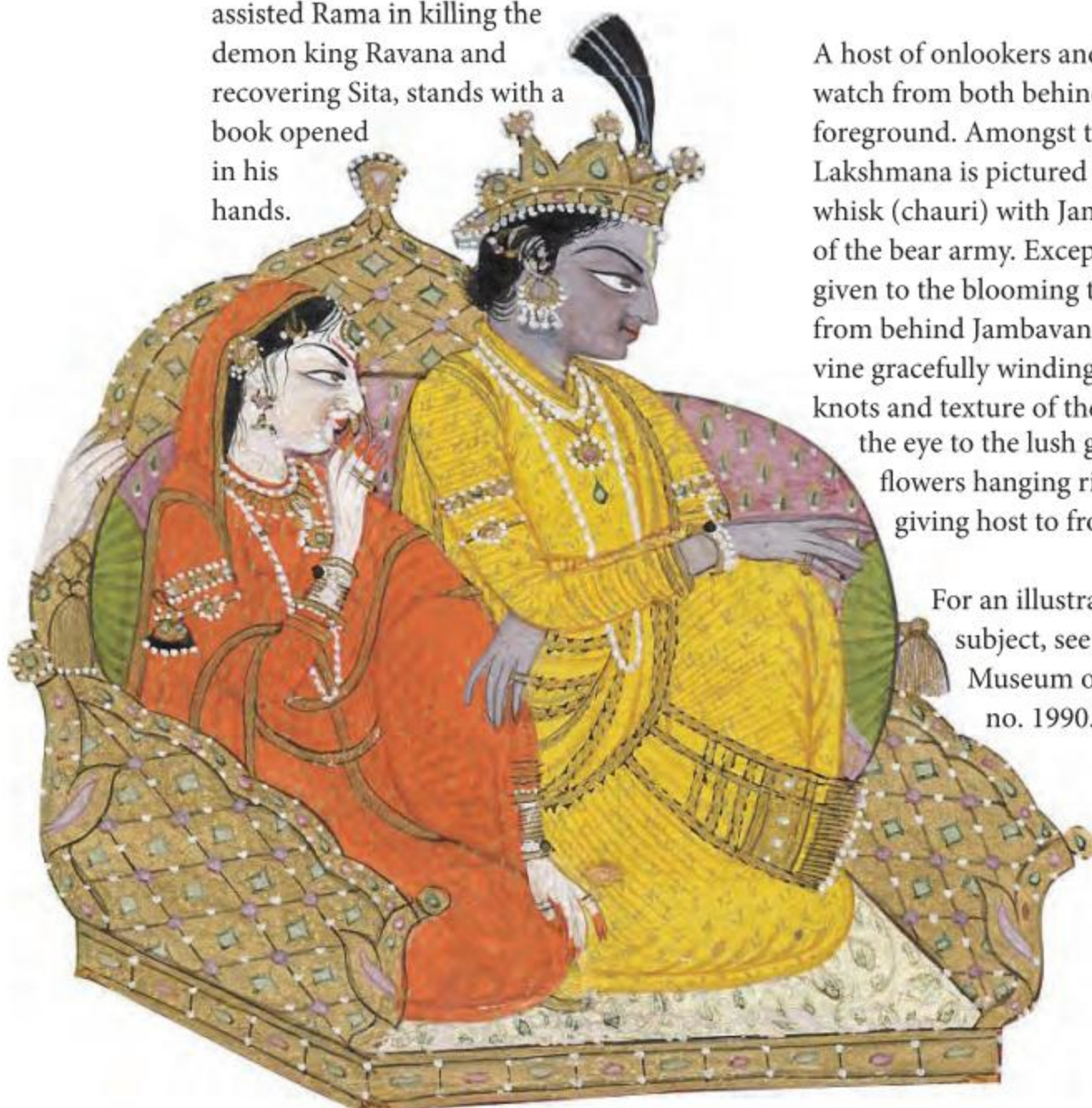
Image: 9 x 6 3/4 in. (23 x 17.2 cm.)

Folio: 9 7/8 x 7 3/4 in. (25.1 x 19.6 cm.)

Provenance:

Private European Collection

This scene illustrates the Ramayana's joyful culmination with Rama; the seventh incarnation of Vishnu, and Sita, upon a golden throne (gadi), supported by tiger-shaped legs within a pavilion. Before the auspicious couple, Hanuman, the monkey chief who had assisted Rama in killing the demon king Ravana and recovering Sita, stands with a book opened in his hands.



The divine couple sit enthroned on a deep red Mughal-style carpet with floral motif surmounted by a parasol bedecked in jewels and made of gold. Above, tufts of fabric panel are raised and tied in between concisely modeled arches.

A host of onlookers and attendants watch from both behind and the foreground. Amongst the crowd Lakshmana is pictured bearing a fly whisk (chauri) with Jambavan; the king of the bear army. Exceptional detail is given to the blooming tree stemming from behind Jambavan, with a creeping vine gracefully winding its way up the knots and texture of the trunk, leading the eye to the lush green leaves with flowers hanging ripe with density giving host to frolicking birds.

For an illustration of this subject, see The San Diego Museum of Art, Accession no. 1990.1283.



Radha and Krishna Watching Nautch

Circa 1800

Kangra, India

Opaque watercolor heightened with gold on paper

10 x 7 1/8 in. (25.4 x 18.1 cm.)

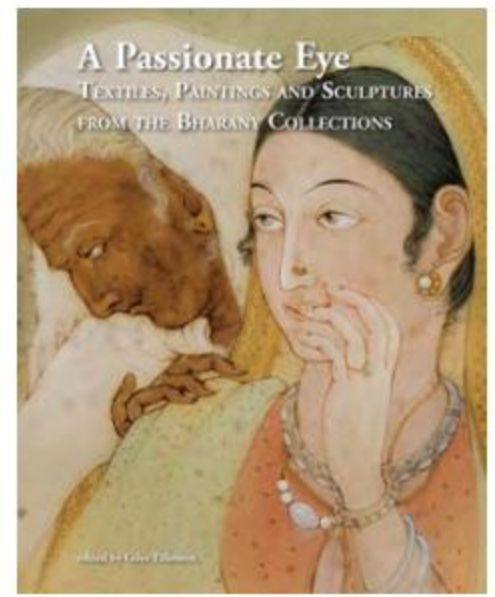
Provenance:

Ex-collection of Dr. K. Aterman, acquired in London, c. 1950s-1960s

Published:

Dr. Pratapaditya Pal, *Collecting Art in British India*. In Giles Tillotson (ed.), *A Passionate Eye: Textiles, Paintings and Sculptures from the Bharany Collections*, Marg, 2014, p. 32, no. 17

Inscribed: Radha Kishen Bharany/Amritsar on verso



Nautches were a style of dance that became popular in India through the 18th and 19th centuries within the courts of Mughal rulers and ambassadors of the British East India Company.

Prior to Nautch, artistic dancing was only executed at temple sites in honor of the represented deity. Dancing for entertainment was popular in Persian courts, and was introduced to the subcontinent through the Mughal kingdom. The word 'nautch' is derived from the Prakrit 'nachcha,' meaning 'dance.'



European men found great pleasure in watching Nautch, as there were very few European women in India at the time and it was refreshing to be in the company of such fine ladies. The present painting portrays Radha and Krishna enthroned on a lotus, observing Nautch with a company of attendants behind them. This work was executed during a time when Nautch was at its zenith and any dinner, party or festival would be deemed incomplete without such a performance. Nautch girls (dancers who perform Nautch) were considered to be women of taste and high society, possessing quick wit, refined manners, and in depth knowledge of poetry. James Forbes, a British artist and writer, described Nautch girls in his 1813 *Oriental Memoirs* as: "...extremely delicate in their person, soft and regular in their features, with a form of perfect symmetry, and although dedicated from infancy to their profession, they in general preserve a decency and modesty in their demeanor, which is more likely to allure than the shameless effrontery of similar characters in other countries."

Unfortunately, Nautch went out of style in the 20th century, as travel became easier and more European women were transported to India and European sensibilities were imposed on overall society.

Even the Indian population turned their backs on Nautch in disdain, as it was considered immoral by the European population at the time, and was eventually phased out of society's upper echelons. For an in depth discussion of Nautch and its artistic depictions, see P. Nevile, *Nautch Girls of India*, 1996.







Illustration to a Ragamala Series: Kakubha Ragini

Circa 1800

Jaipur, India

Opaque watercolor heightened with gold on paper

6 3/4 x 4 1/3 in. (17 x 11 cm.)

Provenance:

From a Private French Collection

Inscribed: Five lines of Sanskrit in black ink on a bold yellow margin

Standing before a carefully maintained garden, the beautiful maiden is shown absentmindedly feeding two peacocks within palace grounds. She looks over her right shoulder and holds a garland of white flowers in her left hand. She wears a bright yellow gaghra (skirt) that contrasts her figure to accentuate her as the main focus of the image; she is decorated with a repeat pattern of brilliant gold details and a short sleeve choli. She is bare-footed and her toes, as well as her fingers, are tipped in red, with an ombré fade below her bare feet shifting from green to a light blue that can be seen reflected in her halo. She is wearing a pearl choker and two other necklaces with jewels around her neck with two strings of longer pearls that fall between her breasts, clearly evident beneath her odhani. She has jewelled armbands set with red and green rectangular gems and pairs of black and gold tassels, brilliant bangles on her wrists and bracelets, finger and thumb rings together with anklets. She has a hair ornament on her forehead, a pair of pearls in her nostril, and round, bold earrings with pearls around the rim and on the pendant.

A peacock stands in front of her on her right hand side, while a



peahen stands a little way behind to the left, as food falls gracefully from her palm, almost like a stream of pearls. The horizon joins the sky nearly half way up the picture plane and is painted in a naturalistic manner with clouds and stylised flights of birds painted at the top.

This painting employs various stylistic features that help to identify the work as a later execution in the cannon of Indian miniature paintings. The depth illustrated within this image took multiple centuries to master - the diagonal pathways that appear between garden beds help to shape the composition behind the maiden in order to highlight both her, and the foreground scene, while also directing the eye to the grand architecture rising in the background with its lush garden of flowers.

On the subject of the Kakubha Ragini, Dr. Pal writes "Kakubha is a beautiful young woman, suffering lovesickness, leaving her fine palace she enters the forest, ...

Again and again she arouses the peacock's scream, forgetting soul and body in a trance upon her lord."

For other works on this very subject, see: The Museum of Fine Arts, Boston, acc no. 17.2910, The Brooklyn Museum of Art, acc no. X623.1, The V & A Museum, no. IS.111-1955, IS.158-1952, and IS.48:35-1956, The Harvard Museum of Art, no. 1995.122, The British Museum, no. 1880,0.2156, The Metropolitan Museum of Art, acc no. L.2018.44.5, As well as the Rijksmuseum, no. RP-T-1993-259 and AK-MAK-1261.

शहाः धैवतग्रहधनिसरगमपिसंपूरनसुरजानि हेमदिवसहजेपह
 रकामोदीपहिचानिः १ सर्वैयाः अतिउज्जलंगसुरंगवन्द्योपहिरेपह
 पीतलसैतनमें मुषयकजसोमुरमायरहो जितहीतितडोलतहेवन
 में तिसकोकिलकेकलचैनसुनेदुषपावतमेंनजगेमनमें तजिहा
 सउदासकमोदघरीसुनिहेरतनायककुंजनमेंः॥१॥



Love Lorn Lady

Circa 1850

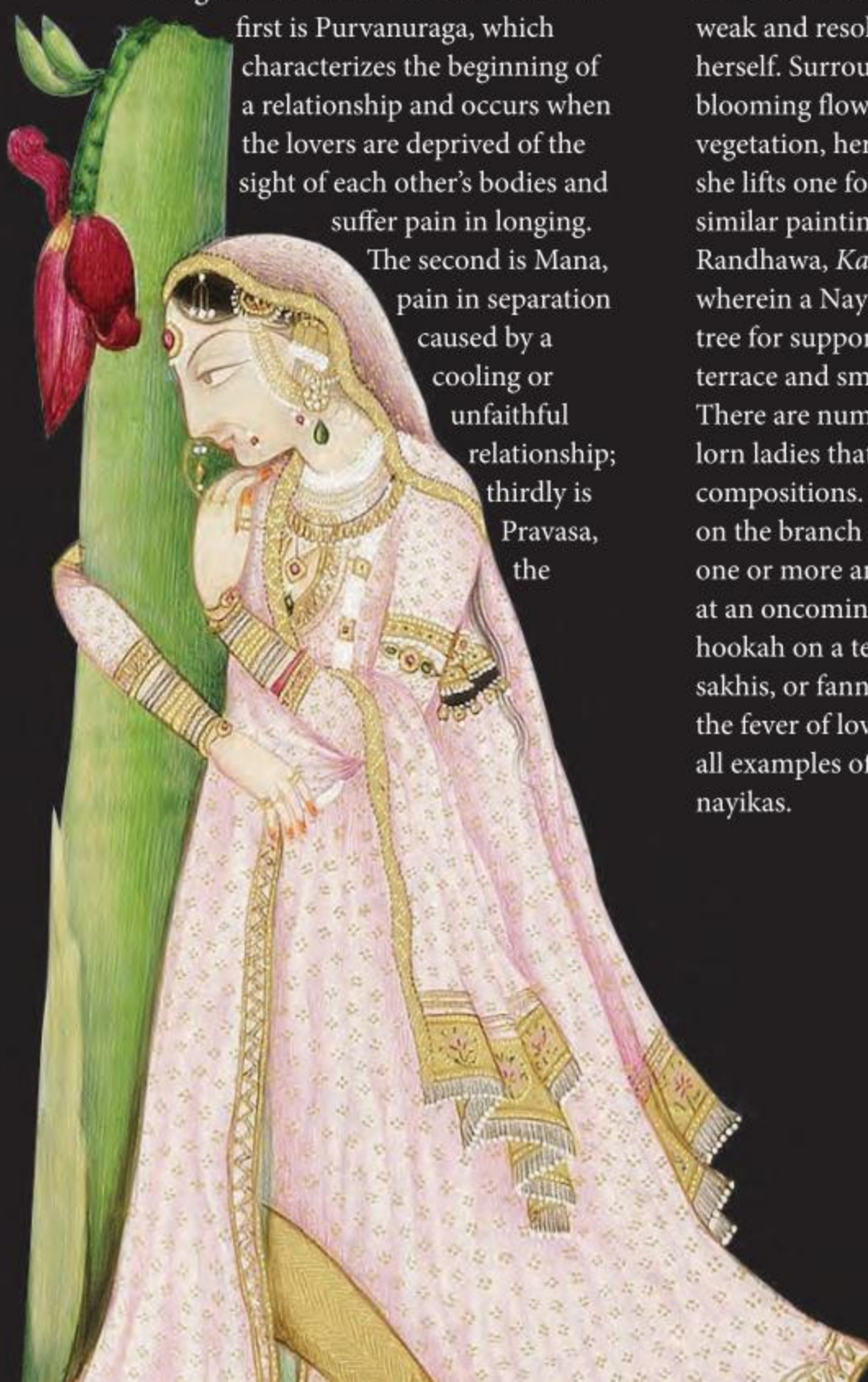
Kangra, India

Opaque watercolor heightened with gold on paper

11 5/8 x 9 3/4 in. (29.5 x 24.8 cm.)

Provenance:

Private European Collection

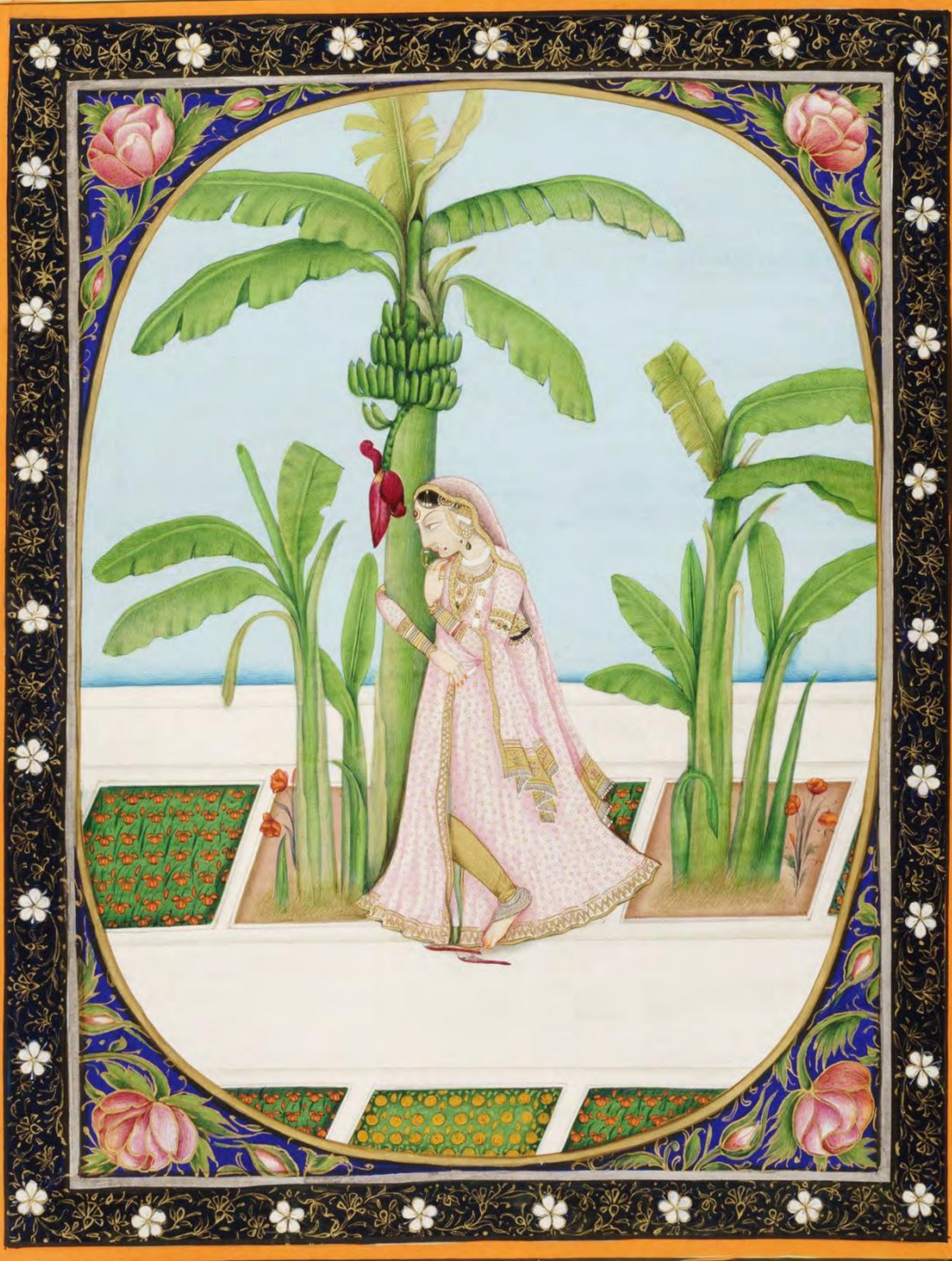


The Kangra school is well known for its mastery of Indian miniature painting as one of the most prominent artistic centers in Pahari, and it is the paintings of women in longing, *virahini* *nayikas*, that are the most sensitively rendered. *Vipralambha* *Shringara*, or “love in absence,” addresses this sensual sentiment of separation through four different conventions. The

first is *Purvanuraga*, which characterizes the beginning of a relationship and occurs when the lovers are deprived of the sight of each other’s bodies and suffer pain in longing.

The second is *Mana*, pain in separation caused by a cooling or unfaithful relationship; thirdly is *Pravasa*, the

affection for separated lovers in different locations. Finally, *Karuna* is the manifestation of grief or sorrow due to separation from death. The present example falls under *Pravasa*, as the lover has traveled elsewhere and in his absence, the *nayika* suffers the pain of separation. She is shown clinging to a banana tree for support, her legs too weak and resolve too faint to support herself. Surrounded by a garden of blooming flowers and manicured vegetation, her gown flows elegantly as she lifts one foot out of a sandal. A similar painting is illustrated in M.S. Randhawa, *Kangra Paintings*, fig. 57, wherein a *Nayika* clutches a banana tree for support, but instead stands on a terrace and smokes a hookah pipe. There are numerous depictions of love-lorn ladies that assume different compositions. Lonely women pulling on the branch of a tree, surrounded by one or more animals, looking absently at an oncoming storm, smoking hookah on a terrace surrounded by *sakhis*, or fanning themselves to cool the fever of love that afflicts them are all examples of *virahini* (lovesick) *nayikas*.



An Illustration to a Rasikapriya series:

Radha seated in a pavilion visited by a female companion dressed as a boy

Circa 1820

Kangra, India

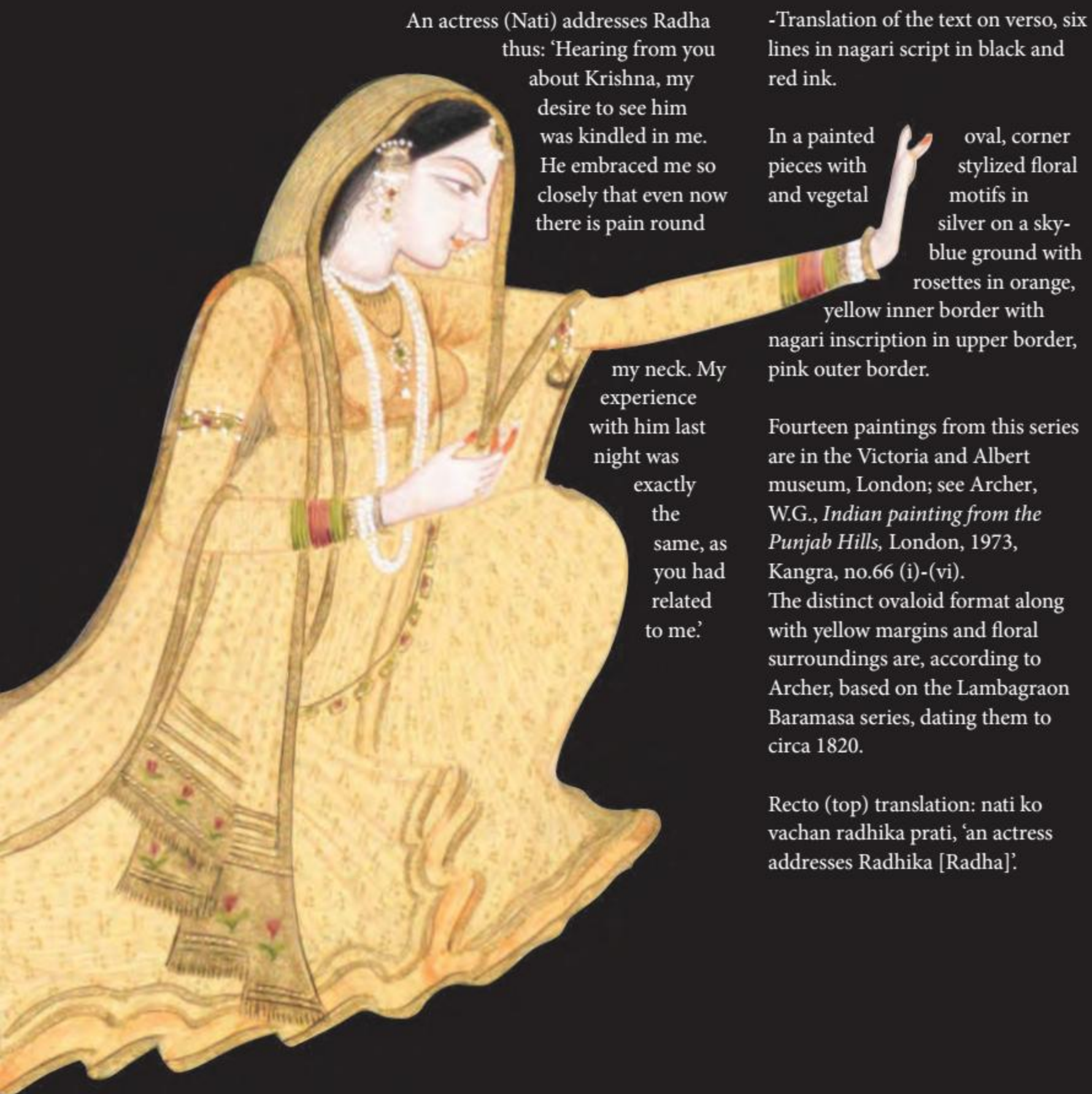
Opaque watercolor heightened with gold on paper

11 x 7 1/2 in. (28 x 19 cm.)

Provenance:

Collection of the late Pearl King (1918-2015)

Acquired from Maggs Bros or Sothebys London in the 1960's



An actress (Nati) addresses Radha thus: 'Hearing from you about Krishna, my desire to see him was kindled in me. He embraced me so closely that even now there is pain round

my neck. My experience with him last night was exactly the same, as you had related to me.'

-Translation of the text on verso, six lines in nagari script in black and red ink.

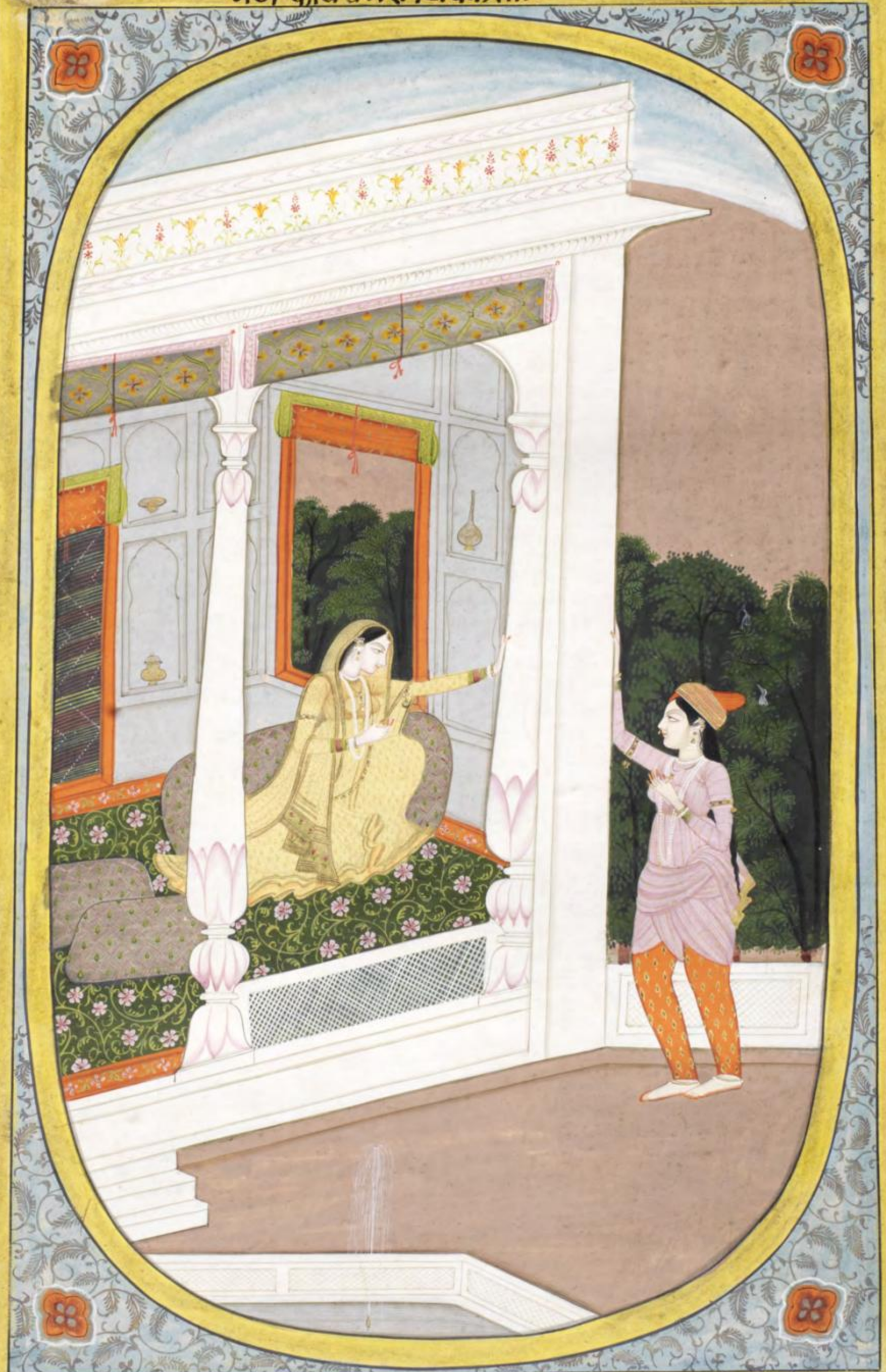
In a painted oval, corner stylized floral motifs in silver on a sky-blue ground with rosettes in orange, yellow inner border with nagari inscription in upper border, pink outer border.

Fourteen paintings from this series are in the Victoria and Albert museum, London; see Archer, W.G., *Indian painting from the Punjab Hills*, London, 1973, Kangra, no.66 (i)-(vi).

The distinct ovaloid format along with yellow margins and floral surroundings are, according to Archer, based on the Lambagraon Baramasa series, dating them to circa 1820.

Recto (top) translation: nati ko vachan radhika prati, 'an actress addresses Radhika [Radha]'

नटी को वचन शयिका प्रति।



Lakshmi Massaging the Foot of Vishnu

Circa 1800

Kangra, India

Opaque watercolor heightened with gold and silver on paper

Image: 9 1/8 x 6 1/8 in. (23.3 x 15.8 cm.)

Folio: 11 1/8 x 8 1/4 in. (28.5 x 21 cm.)

Provenance:

Private collection, Canada

"Vishnu or Narayana, looking as young and resplendent as his avatar Krishna, sits crowned and enthroned on a green throne seat. His four arms carry the usual attributes of Vishnu – mace, lotus, conch and discus. Laksmi crouches before him reverencing his left foot – his right is raised up and placed on the throne in the traditional posture of royal ease adopted by divinities, maharaja-lilasana. Vishnu's posture is a somewhat daring exercise in converting to a perspective view from the side, a composition always seen from the front in earlier sculpture and painting. Behind the throne stands a young woman with a chowrie and the white cloth signifying royalty. The divinity is here treated exactly like a raja, enthroned on a terrace with dishes awaiting his pleasure. Two baluster columns enclose the scene, their linking arch half hidden by a textile blind, while instead of a landscape beyond the terrace, there is a gold ground sky streaked with orange and rolling clouds.

This painting is a later version of an original of 1765-70 formerly in the collection of Gloria Katz and Williard Huyck, sold at Sotheby's, New York, 22 march 2002, lot 49, and now in the Benkaim Collection, Los Angeles. Portraits or scenes viewed through an arched opening had become a commonplace

of Guler painting from the 1750s. A portrait of Raja Govardhan Chand smoking a hookah, circa 1750 (Archer 1973, Guler 24), employs exactly the same type of pillar and capital with acanthus leaf moulding as does our painting here. A golden sky frames the figures with rolling coloured clouds and garish streaks above, while a rolled up blind closes the scene at the top. The vividly coloured sky is also found in Basohli painting at this time (Archer 1973, Basohli 25-26) and reflects influence from Mughal painting both from Delhi and Avadh, possibly brought back to the hills after Nainsukh's pilgrimage with his new patron Raja Amrit Pal of Basohli to distant Puri in 1763. A lady smoking a hookah on a terrace has exactly the same kind of arched format and background as ours (Losty 2012, no. 17). For an almost identical painting from the

Galbraith Collection, see Welch & Beach 1965, no. 77."

References

- Archer, W.G., *Indian Paintings from the Punjab Hills*, London, 1973
 Losty, J.P., *Indian Painting 1600-1870*, exhibition catalogue, New York, Oliver Forge and Brendan Lynch Ltd., London, 2012
 Welch, S.C., & Beach, M.C., *Gods, Thrones and Peacocks*, New York, 1965





Krishna and Radha Playing Yo-Yo

Circa 1800-1810

Kangra, India

Opaque watercolor heightened with gold on paper

9 1/8 x 6 in. (23.2 x 15.2 cm.)

Provenance:

Private French collection,

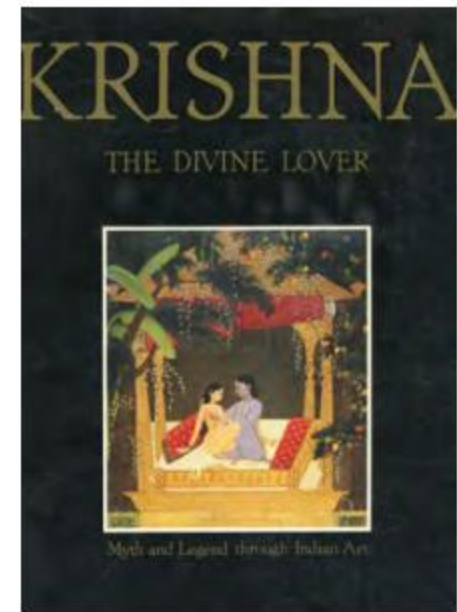
Acquired from Galerie Marco Polo, 1982

Published:

Edita-Vilo, *Krishna the Divine Lover*, Lausanne 1982, ill. No. 156, p.157.

Exhibited:

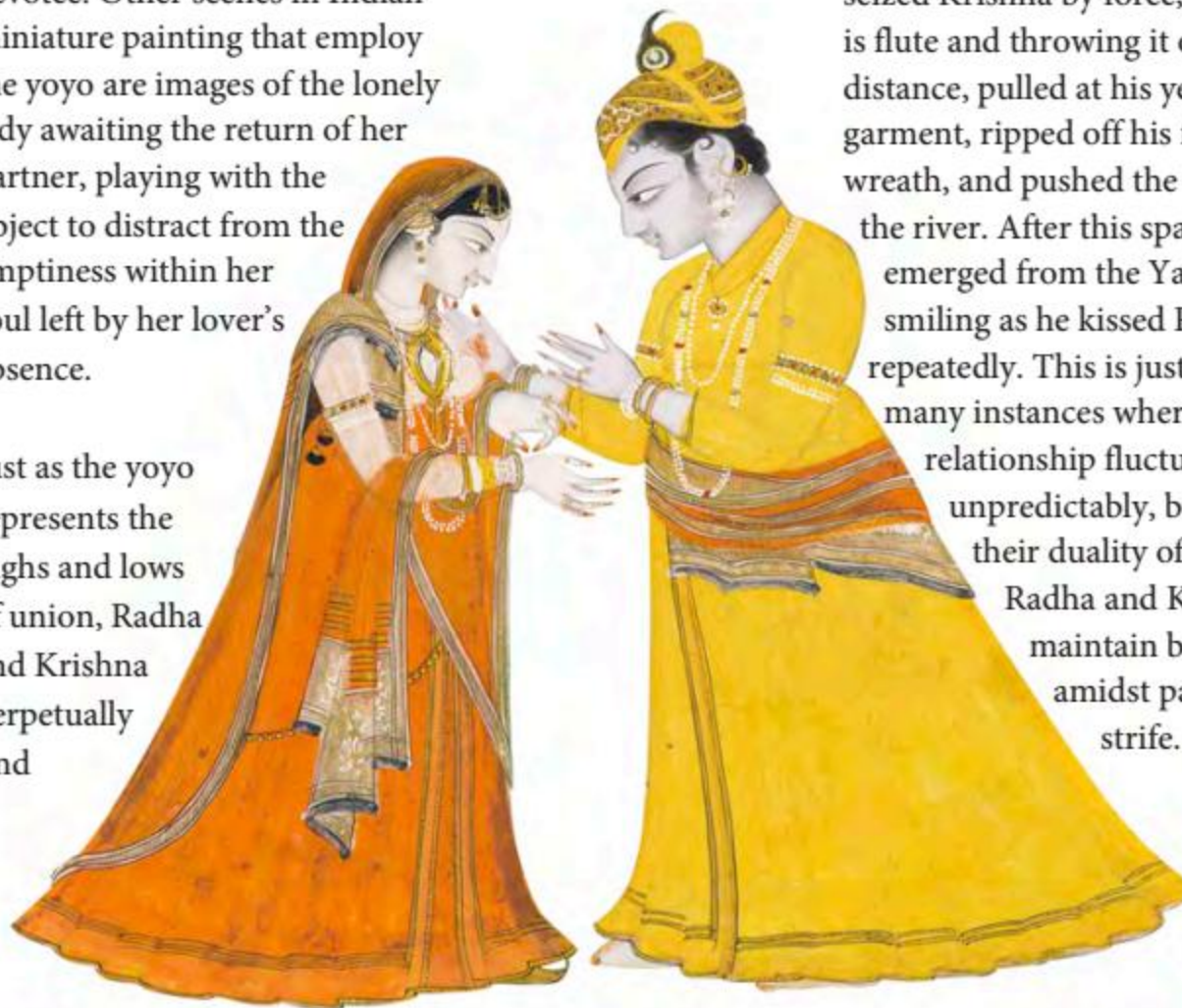
The Fogg Art Museum, Harvard University, Cambridge, Mass., U.S.A.
(Exhibition Poster)

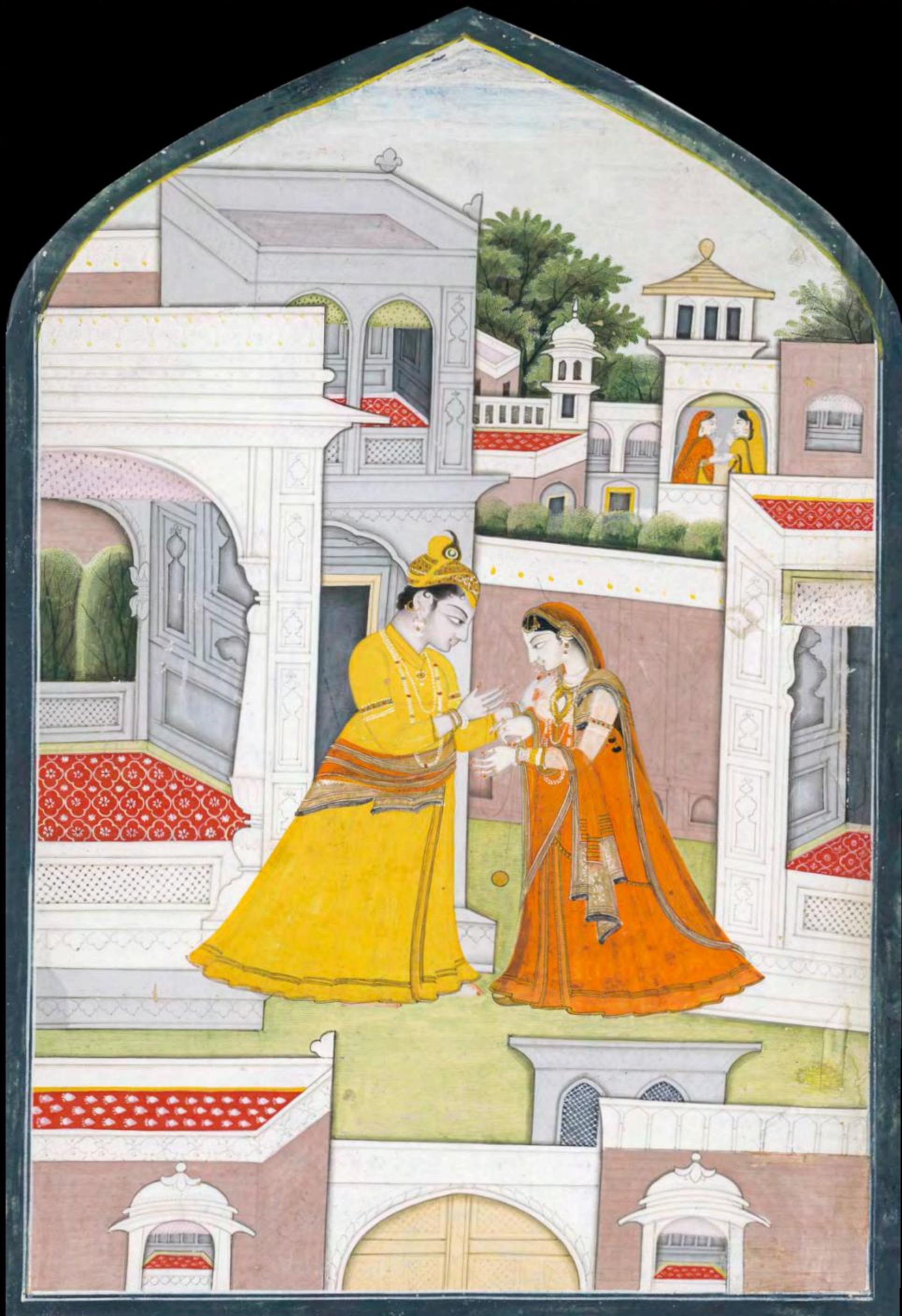


In their union, Radha serves as the manifestation of devotion, whose love for Krishna symbolizes the passion of the believer in forging a bond with the divine. Likewise, Krishna's cosmic longing for Radha indicates the desire of god for a deeper relationship with the devotee. Other scenes in Indian miniature painting that employ the yoyo are images of the lonely lady awaiting the return of her partner, playing with the object to distract from the emptiness within her soul left by her lover's absence.

Just as the yoyo represents the highs and lows of union, Radha and Krishna perpetually find

themselves at odds, but always repair whatever fissure arises between them. A narrative from Jayadeva's *Gita Govinda* tells of how Krishna threw a naked Radha into the Yamuna before the gopis, embarrassing and infuriating her. She quickly righted herself and seized Krishna by force, snatching his flute and throwing it off into the distance, pulled at his yellow garment, ripped off his flower wreath, and pushed the Lord into the river. After this spat, Krishna emerged from the Yamuna, smiling as he kissed Radha repeatedly. This is just one of many instances where the lovers' relationship fluctuates unpredictably, but through their duality of spirit, Radha and Krishna maintain balance amidst passion and strife.





Krishna and Radha celebrating Holi

Circa 1800

Kishangarh, India

Opaque watercolor heightened with gold on paper

15 3/4 x 11 3/4 in. (40 x 30 cm.)

Provenance:

From a Private French Collection

This vibrant image depicts Radha and Krishna participating in the Indian festival Holi, a celebration that begins on the evening of the first full moon between late February and mid March and extends into the next day, marking the commencement of spring. The first night is typically known as Holika Dahan, where people gather around bonfires to celebrate the triumph of good over evil. The origin of this event begins with the evil demon king Hiranyakshapu, who considered himself supreme above all of the gods and devas. Despite this, his son, Prahlad, chose to worship Vishnu, dishonoring his father. Hiranyakshapu knew that he could not have a disloyal son, and plotted with his demon sister Holika to kill him. Holika sat Prahlad on her lap before a bonfire and threw both of them in, believing that she would be protected from the fire with her magic shawl. Upon entering the inferno, the shawl blew onto Prahlad and protected him while Holika was consumed by the flames. Vishnu soon after took the form of Narasimha to vanquish Hiranyakshapu and appoint Prahlad as the rightful king. This narrative emphasises the superiority of good over evil, and the importance of devotion to the true gods.

The day after the full moon is what is commonly known as Holi, when colored pigments are thrown about and water guns and balloons douse participants. It is believed that this tradition began with Radha and Krishna, when Krishna was feeling insecure about his paramore's fair skin. When the god came to his mother with concerns about his dark blue complexion, she told him to put color on Radha's face in order to be rid of his insecurities. When he did this, the two were united as a divine couple. Hence, there is a duality to the festival of Holi: it is a celebration of love, and a celebration of good prevailing over evil.

The present work places Krishna and Radha in the center of a terrace, gazing lovingly at each other despite the colors raining down on them. Gopis surround the couple, some spraying them with water and gulal (powdered pigment) while the other cowherdresses serenade the group with musical instruments. The red colored pigment is traditionally one of the most popular colors employed in Holi, symbolizing love and fertility, adding a dimension of meaning to the scene. For an earlier example of the scene from Kishangarh, see "Krishna Celebrates Holi with Radha and the Gopis" in the collection of the Museum of Fine Arts Boston, accession number 2002.901.





Illustration to the Rasikapriya: Radha and Krishna with a Mirror

Circa 1830

Jaipur, India

Opaque watercolor heightened with gold on paper

9 1/2 x 7 1/2 in. (24 x 19 cm.)

Provenance:

From the Collection of Françoise et Claude Bourelier

This scene is an illustration to the *Rasikapriya* by Keshav Das, the Indian court poet who lived in the 16th and 17th centuries. Upon looking into a mirror with his beloved Radha, Krishna saw the ruby on her forehead and was reminded of their former incarnations as Rama and Sita. More specifically, he thought of the time when Sita had entered a fiery enclave without hesitation under his command, an act of pure devotion and trust that signifies the everlasting strength of the relationships between Rama and Sita, Krishna and Radha, Vishnu and Lakshmi.

The artist took great care in this rendering, elaborating not only on the foreground details, but also on the sprawling landscape behind the divine couple, creating a sense of depth with the scenes in the distance. A Garhwal comparable of the same subject dating to 1800 can be found in the collection of the National Museum in New Delhi, accession no. 49.19/129.





Krishna Shares a Drink with Radha

Circa 1800

Kishangarh, India

Opaque watercolor heightened with gold on paper

12 1/4 x 10 in. (32 x 25.5 cm.)

Provenance:

Private European Collection



The couple meets at dusk on a terrace overlooking a canal as a boat passes in the background. This tender scene illustrates the divine love that permeates between Radha and Krishna. Radha is often considered to be Krishna's favorite gopi who was brought away from the other cowherdresses to be alone with him; here, they stand around the lovers, fanning them with a fly whisk and giving offerings. The gopis are not overcome with jealousy towards Radha, as they are grateful and filled with joy whenever they are privileged to be in Krishna's presence. Radha does not have her own drink, preferring to share what belongs to Krishna. She tugs sensuously on Krishna's robe, not only signaling her affection for the god, but also her status as his beloved. Meanwhile, across the river, crowds enjoy a palace garden, oblivious to Krishna's gathering of cowherdresses nearby. Sawant Singh - poet, patron of the arts, and ruler of Kishangarh during the mid-18th century - encouraged the signature Kishangarh style through his patronage. Some of these paintings depicting his own poems, the present example likely one of these illustrations. This scene is reminiscent of an earlier work in the collection of the National Museum in New Delhi that was inspired by the poetry of Sawant Singh, wherein Krishna presents flowers to Radha in the presence of the Gopis (Illustrated in M.S. Randhawa, *Kishangarh Painting*, 1980, pl. 4.). For more on Kishangarh painting, see V. Mathur, *Marvels of Kishangarh Paintings*, 1999.



Illustration to a Baramasa Series:**The Month of Pausa (Mid December to Mid January)***Attributed to Sajnu and his workshop**Circa 1808**Mandi, India**Opaque watercolor heightened with gold on paper**10 x 7 7/8 in. (25.4 x 18 cm.)***Provenance:**

In the collection of Dealer S. Bahadur Shah, late 19th century

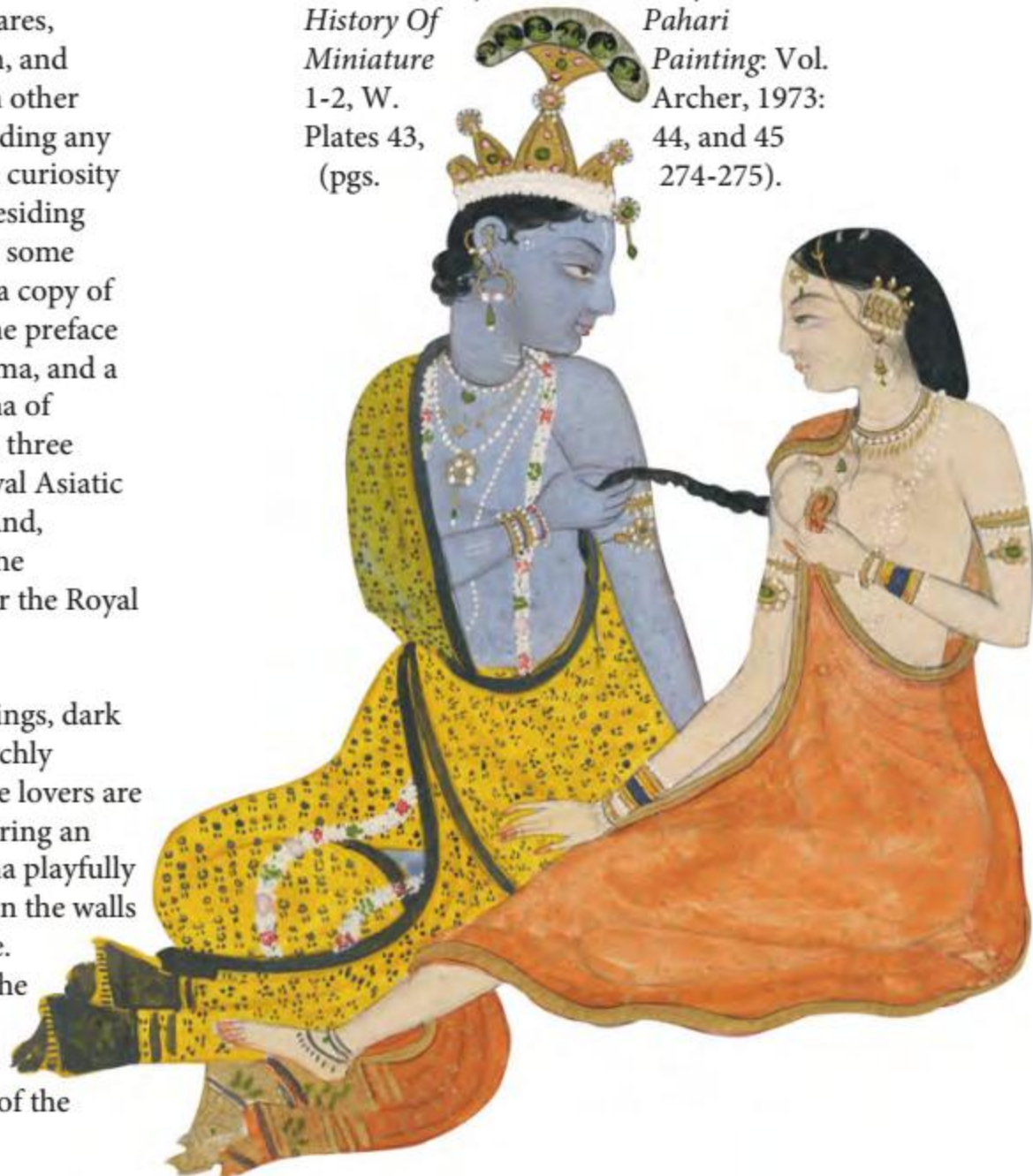
From a Private European Collection

Signed and stamped on Verso:"S. Bahadur Shah / Dealer in Curiosities / Mochi Gate / Lahore / Punjab, India",
along with various sketches and inscriptions

"Art III notes on Persian MSS. in Indian Libraries by H. Beveridge" the author notes on page 82, XVI-- "I visited Surat, Lahore, Multan, Budaun, Benares, Jaunpur, Amroha, and Bilgram, and corresponded with residents in other towns of India, but without finding any libraries. In Lahore there was a curiosity dealer named Bahadur Shah, residing near Muchi Gate, who sold me some good MSS. Among these were a copy of Shaikh Zain's Tarikh Babari, the preface to the Sharafu-d-din's Zafarnama, and a complete copy of the Iqbalnama of M'utamid Khan, containing all three parts," - The Journal of the Royal Asiatic Society of Great Britain & Ireland, Published January 1, 1901 by the Cambridge University Press for the Royal Asiatic Society.

In oval shaped floral surroundings, dark crimson margins edged with richly elaborate cartouches, the divine lovers are shown on a terrace, caught sharing an intimate moment while Krishna playfully tugs on his consort's hair within the walls of an ornately decorated palace. Radha and Krishna represent the strength of eternal love and devotion, making up two parts of a whole; Krishna is the soul of the world, Radha is the body.

For comparable Baramasa illustrations attributed to Sajnu see: Indian Paintings from the Punjab Hills: a Survey and History Of *Pahari Miniature* 1-2, W. Archer, 1973: Plates 43, 44, and 45 (pgs. 274-275).





Radha and Krishna Under a Parasol

Circa 18th century

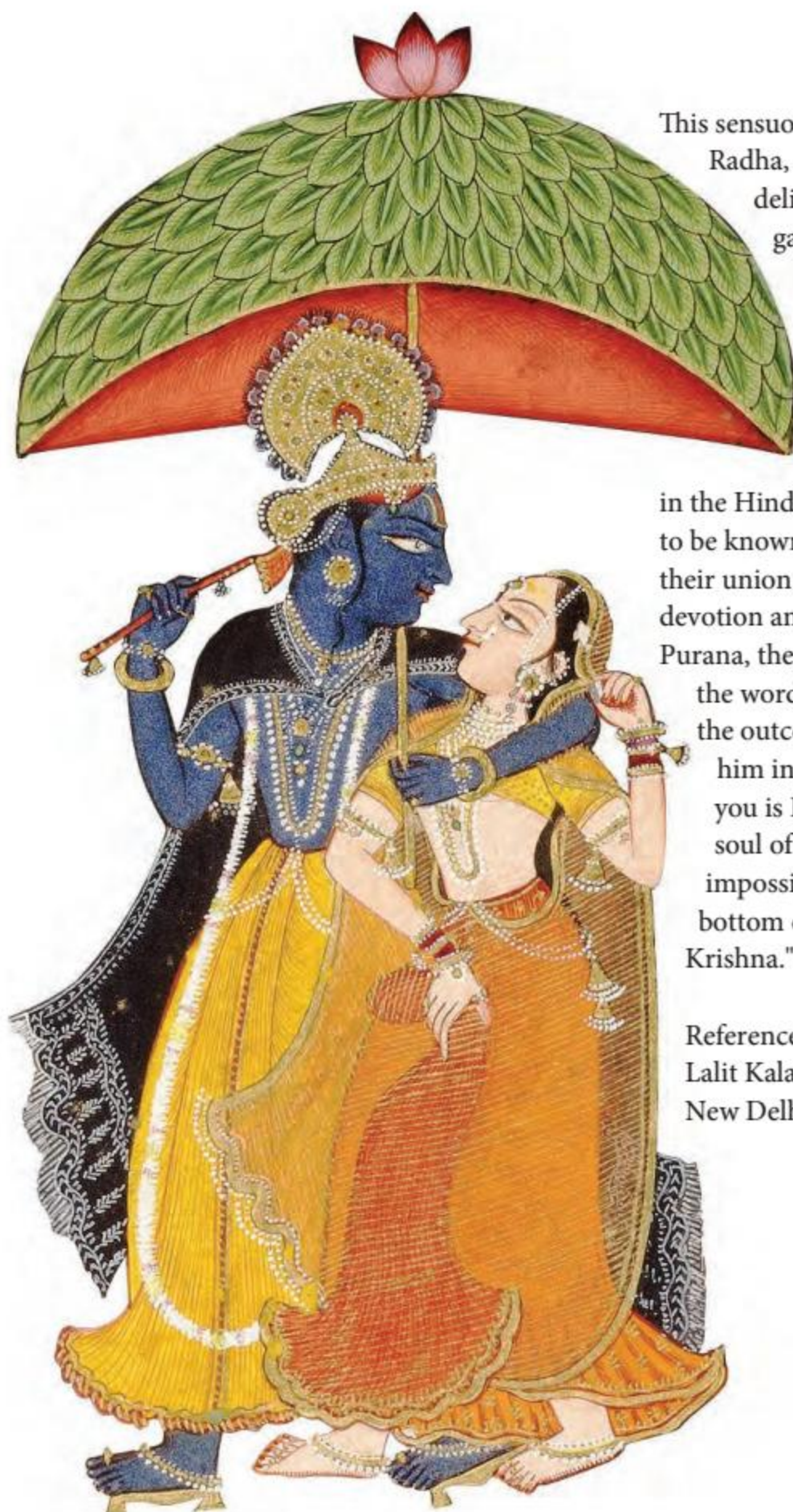
Bundi, India

Opaque watercolor heightened with gold on paper

Folio: 9 1/2 x 6 7/8 in. (24.13 x 17.46 cm.)

Provenance:

Arthur L. and Genevieve S. Funk collection,
acquired January 2, 1970



This sensuous painting depicts Krishna embracing Radha, as they take shelter under a beautifully delicate parasol of leaves. As the lovers gaze deeply into each other's eyes, cows prance around them, enamored by their passion for each other, while stylized clouds evoke the romantic mood further. Lord Krishna, one of Vishnu's many manifestations, is considered to be one of the most popular deities in the Hindu pantheon. His beloved, Radha, came to be known as Krishna's divine equivalent, while their union is representative of the duality of devotion and desire. In the Brahma Vaivarta Purana, the two are portrayed as equals through the words that Brahma spoke to Radha: "You are the outcome of the body of Krishna and equal to him in every respect. No one can say which of you is Radha or Krishna... he represents the soul of the world and you are its body... it is impossible to make out which architect is at the bottom of this creation. You are eternal like Krishna."

Reference: Chandra, Pramod, *Bundi Painting*,
Lalit Kala Akademi,
New Delhi, 1959



Krishna paying homage to Radha

Circa 1810

Kangra, India

Opaque watercolor heightened with gold on paper

9 1/3 x 6 3/4 in. (23.7 x 17.1 cm.)

Provenance: Koller Zurich, 30 October 2014, Lot 549

Radha lounges on a large cushion with Krishna bowing at her feet, exemplifying his fidelity to her and any prying eyes that may be spying on the lovers. Here, Krishna and Radha embody the nayika and nayak, as so purported in Keshav Das' Rasikapriya. Within the Rasikapriya, Keshav Das elaborates on the Ashta Nayika, describing eight versions of the heroine. This work likely depicts the Svadhinapatika Nayika, she who is loyally loved by a husband that is subject to her will. The nayak willingly chooses to submit himself to his lover, as it is not a forced or manipulated form of devotion, but a true commitment to the other.

Krishna and Radha assume these roles of the hero bound in companionship and the heroine deserving of fealty described in the Rasikapriya: "...and you, only a mean little cow-girl, have your feet cleaned by him and he, the Lord of the Universe, is constantly clinging to you like your shadow. He takes care of your pettiest affairs, and protects you like betel-leaves kept in the basket and resides in you as the image dwells in the mirror. He runs after the chariot of your desires like the water of the Ganga, which followed in meandering motion the chariot of Bhagiratha. Your words are like scriptures to him. It is, therefore, absurd to try to dissuade him from doing all this even for the sake of saving him from calumny."

While Krishna is infamous for his philandering ways, it is always Radha that he returns to, yearning for her to reciprocate the infatuation that consumes him so entirely. It is likely that this scene shows the Svadhinapatika Nayika, but the work deviates slightly from the typical presentation of such classification. Other scenes of the Svadhinapatika Nayika show the Nayak cleansing or painting the feet of his beloved, but this image simply depicts Krishna bowing at Radha's feet.

This could be a sort of combination of the Svadhinapatika Nayika and the Khandita Nayika, one whose lover is expected to spend the night with her but instead comes to her the next morning after trysting with another. In these scenes, the nayak is seen bowing to the feet of the nayika, who turns away in hurt.

As the present painting appears to be an amicable exchange, it probably is not meant to portray the Khandita Nayika, but given that Krishna is bowing rather than cleaning Radha's feet, it can be argued that the scene presents the duality of their relationship: a deep sense of loyalty between Radha and Krishna contrasted with the pull of others who demand the Lord's company. This speculation is a fitting metaphor for god and the devotee - while god is always there for the devoted, he also must care for the rest of his followers without placing too much focus on one individual. For a traditional example of the Svadhinapatika Nayika, see the Pahari drawing of same subject from the Museum of Fine Art Boston, accession number 17.2483.





**A Folio from a Rukmini Harana Series:
Krishna on the Road to Kundinapura**

Attributed to Mola Ram

Circa 1740

Garhwal, India

Opaque watercolor heightened with gold on paper

Image: 7 x 10 in. (17.8 x 25.4 cm.)

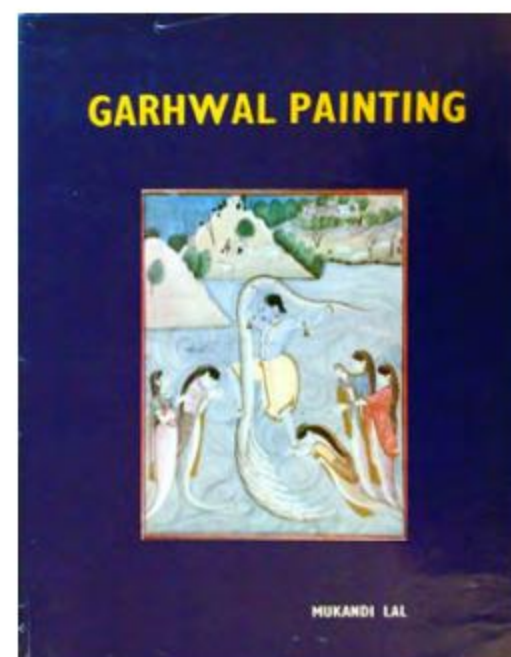
Folio: 7 1/2 x 10 3/4 in. (19 x 27.3 cm.)

Provenance:

Collection of Mukandi Lal, acquired by the 1990s

Published:

Mukandi Lal, *Garhwal Painting*, New Delhi, 1968, pp 84-85, illustrated PL.XXII

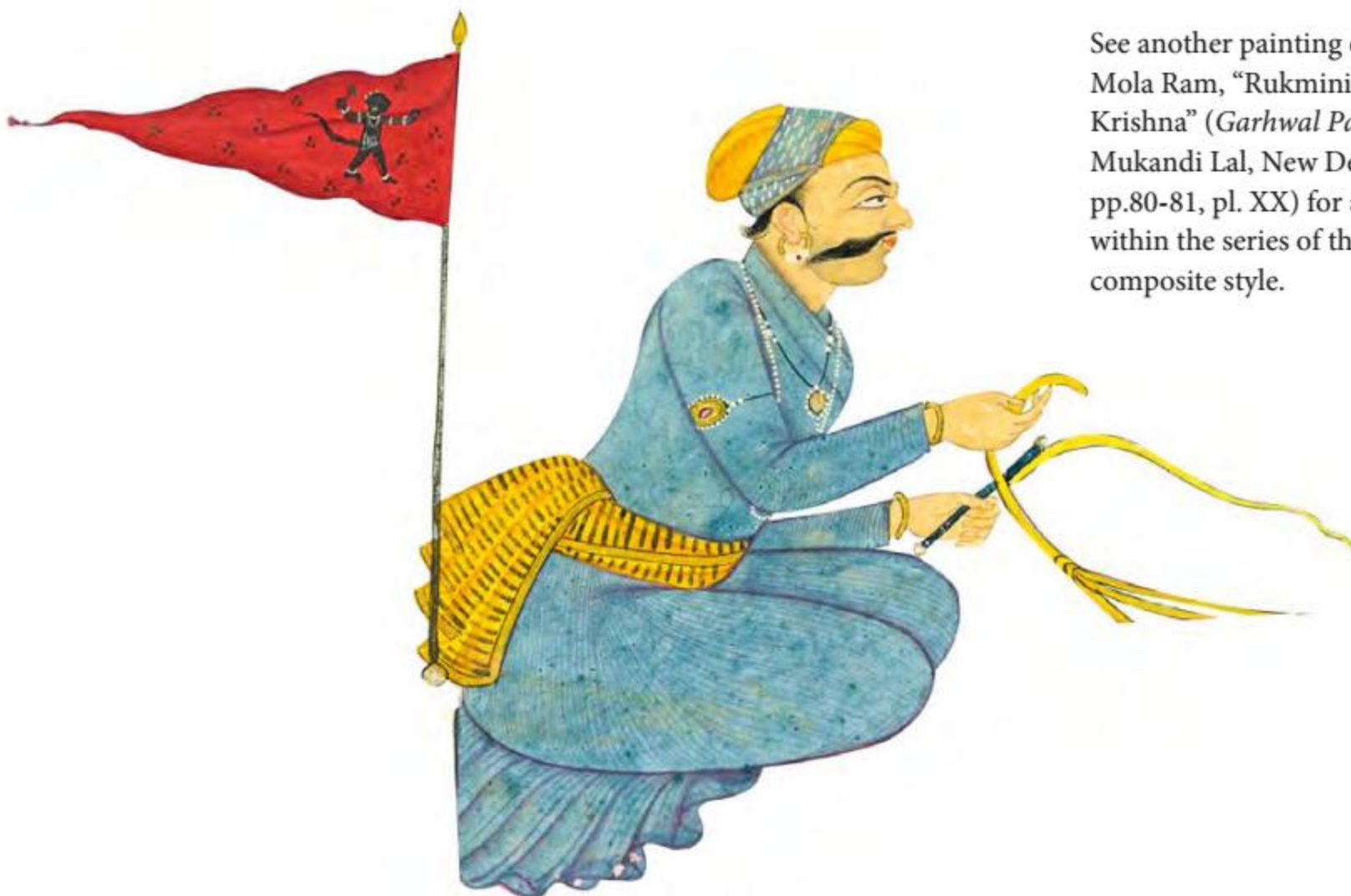


This painting illustrates a scene from the Rukmini Harana series, a part of the Bhagavata Purana that tells the story of Krishna and Rukmini. The latter lived in Kundinapura with her parents and brother, named Rukma, who had made arrangements for Rukmini to marry Shishupal, king of Chanderi. Rukmini truly longed to marry Lord Krishna, but he had killed Kamsa, a friend of Rukma's, so her brother prohibited any such union.

In a last attempt to avoid this unwanted marriage, Rukmini sent a Brahmin messenger with a letter to Krishna pleading with him to save her. Krishna leaves his palace at Dwaraka to come to Rukmini's aid; this scene is depicted here as Krishna sits upon his chariot en route to rescue her, conversing with the Brahmin messenger while they travel. The present example is attributed to Mola Ram (1743 - 1833, contemporary to

Chaitu), whose work was so widely known during his time that his name was recognizable as far as Nepal, and artists journeyed from afar to study with him. He was trained in the Mughal tradition under his father Mangat Ram until he was 25, when he visited Kangra and quickly merged their characteristic styles and motifs with his own developing style, demonstrated here with this painting.

See another painting executed by Mola Ram, "Rukmini's Letter to Krishna" (*Garhwal Painting*, Mukandi Lal, New Delhi, 1968, pp.80-81, pl. XX) for an example within the series of the artist's composite style.





The Elephant Meghabaran Goes On A Rampage

Circa 1800

Kishangarh, India

Opaque watercolor heightened with gold on paper

8 1/4 x 8 in. (21 x 20.2 cm.)

Provenance:

Sotheby's, New York, 19 September 2008, lot 222

A large elephant named Meghabaran has broken free of his restraining chains and chases his frightened handlers up into the branches of a tree while his mahouts try to subdue him with a goad and swirling fireworks. In the middle distance, tiny figures of riders on swaybacked horses are seen galloping to the hunt and are accompanied by runners, while on the crest of a nearby hillock, a nobleman holds court beneath a canopy. Behind the hillock emerges a procession led by a tame elephant and in the farthest distance figures are seen climbing up the path of a steep hill toward what appears to be the

indomitable Kishangarh fortress built by Maharaja Roop Singh, whose name is inscribed on the verso of the painting.

The painting is remarkable for its panoramic composition incorporating several different scenes within a receding perspective, a convention that had its origins in earlier Mughal prototypes. The elephant, with his elongated body bedecked with bells and his face decorated with henna, is boldly executed in the distinctive, exaggerated Kishangarh

style favored throughout the 18th and 19th Centuries. His powerful, robust form is deftly juxtaposed with the miniscule, delicately rendered figures in the background. As Stuart Cary Welch remarks, "... at Kishangarh, the most striking representations tend to be the mysterious and unique ones," S. C. Welch, *Indian Drawings and Painted Sketches*, New York, 1976, p. 118.





Composite Camel

Circa 1820-1830

Marwar, India

Opaque watercolors heightened with gold on paper

Image: 9 x 7 1/4 in. (22.8 x 18.4 cm.)

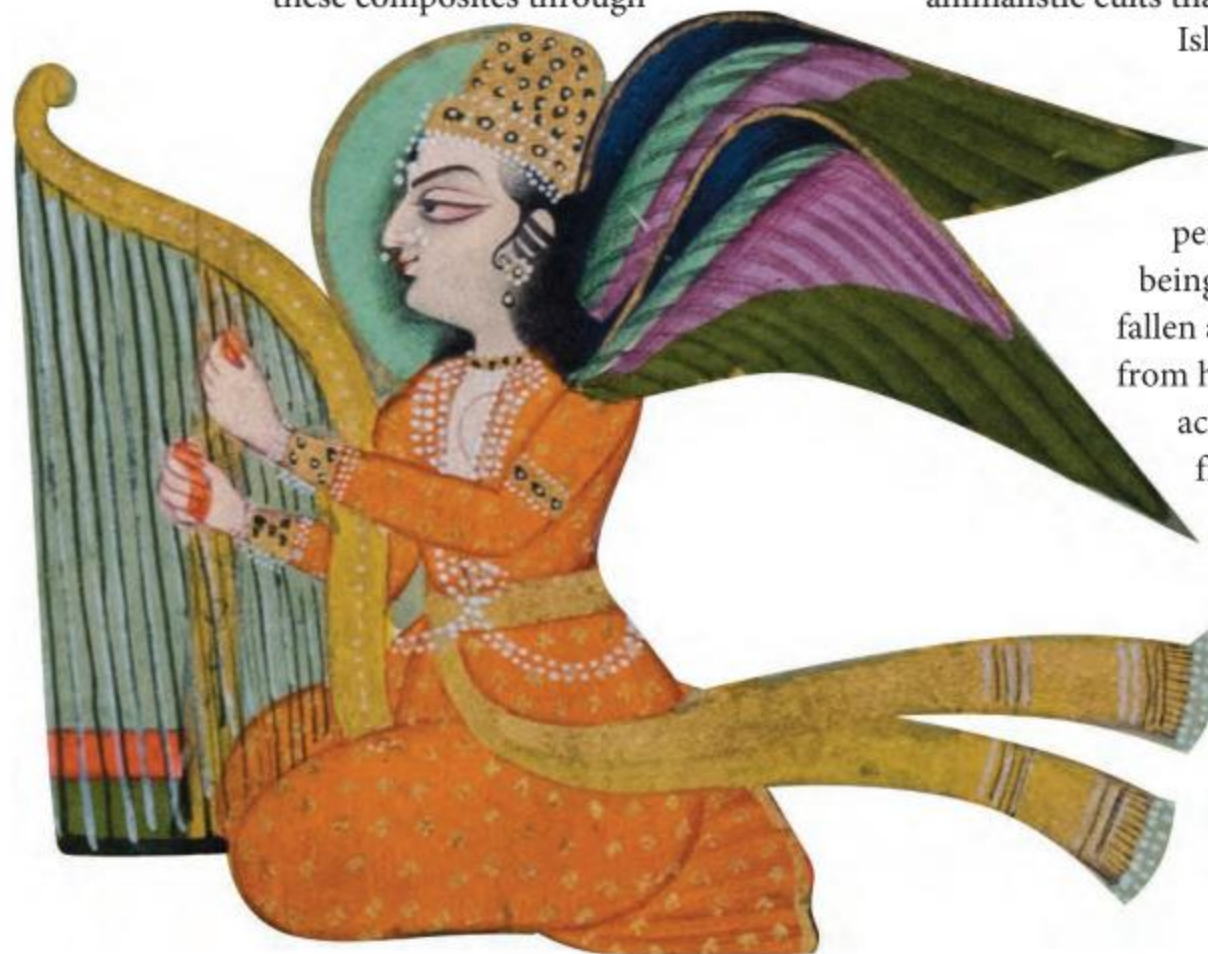
Folio: 13 1/4 x 9 1/4 in. (33.6 x 23.5 cm.)

Provenance:

Private West Coast Collection acquired 1970's

Originating from the Islamic world, the composite animal figure eventually migrated east into Indian iconography and became a popular subject in the North. These figures appeared as early as the 16th century in India, constituting a spike in creation of these composites through

the 17th century. The composite figure was likely inspired by Buraq, the legendary beast on which Muhammad made his mi'raj (night journey) to paradise as described in the Qur'an. Some scholars speculate that the composite figure comes from animalistic cults that practiced in pre-Islamic Central Asia.



The rider is oftentimes a peri, a supernatural being descended from fallen angels and exiled from heaven until they achieve forgiveness from on high.



Women at a Water Well

Circa 1850-1900

Provincial Mughal, India

Opaque watercolor heightened with gold on paper

7 1/2 x 4 3/4 in. (19 x 12 cm.)

Provenance:

From a Private New York Collection

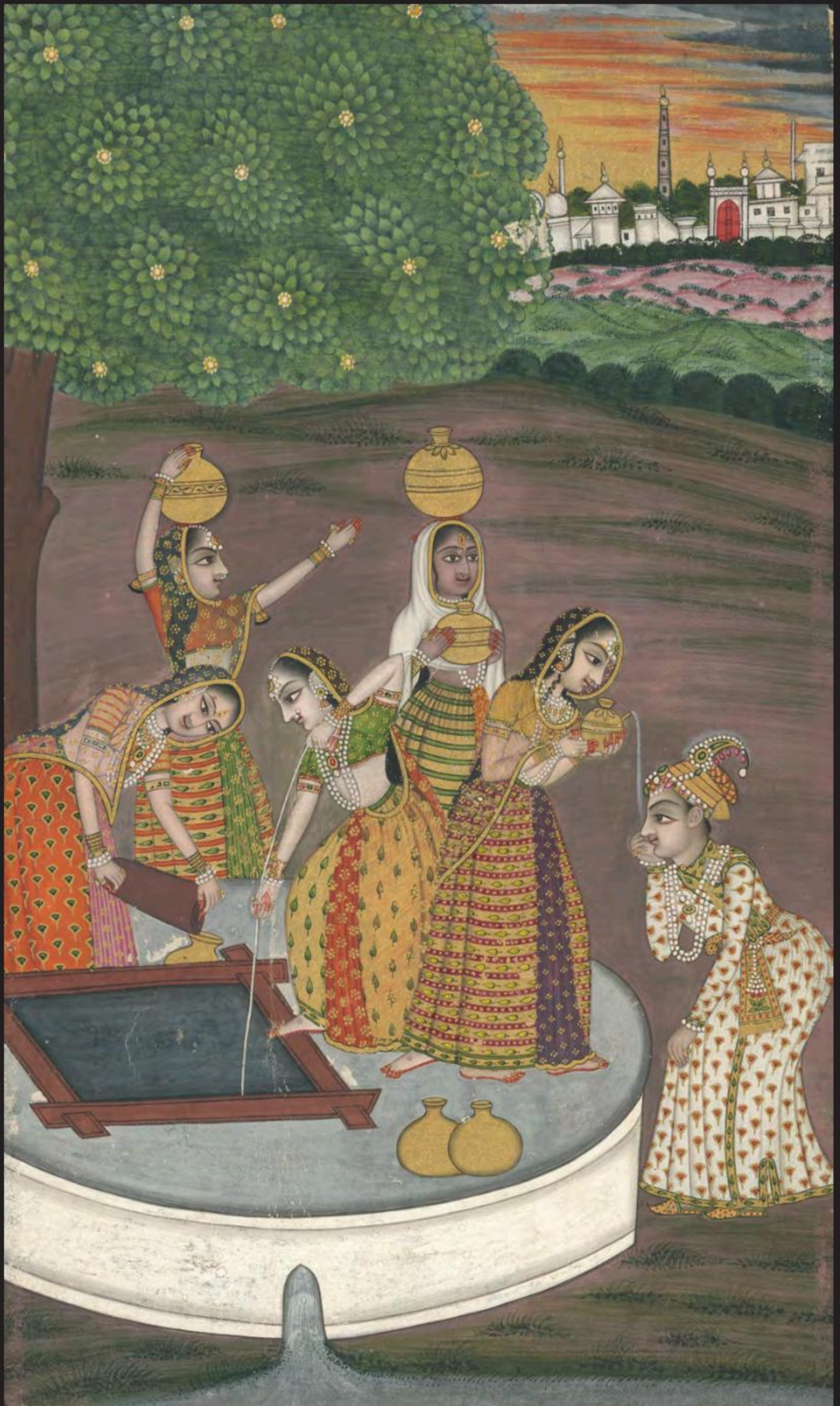


Five women gather at a communal well amidst a grassy field, collecting water in pots as part of their daily chores. Two of the women carry pots atop their heads, while two others focus on funnelling water into its container and pulling up a fresh pot from the base of the well. On the right, the fifth lady pours water into the mouth of a prince, identifiable by his ornate garb and turban. While the women are completing a mundane task in line with house work, meetings at the well provide a break from the home and an opportunity to socialize. In this instance, a prince has arrived to add intrigue to the day.

Some scholars such as A. Coomaraswamy suggest that this scene originates from the 1685 narrative of two lovers Mohna Rani and Chel Batao as told by the Persian poet Muhammad Akrim. There is, however, a Ragamala system that mirrors this same situation called Kumbha Ragaputra or Raga Kumbha that is depicted in the Pahari tradition, wherein a lone woman at a village well is approached by a prince who requests water.

The Ragamala scene may have influenced the production of similar works in the Mughal style, likely in conjunction with Persian poetry and other literary sources. Compare the 18th century Bilaspur Raga Kumbha from the collection of the Yale University Art Gallery (accession no. 1974.91.14) with a 1680-1690 Mughal painting illustrated in J.P. Losty's *Indian Miniature Paintings from the Lloyd Collection and Other Properties* (no. 9). The Bilaspur work shows one woman hoisting water up from a well for a prince on foot, while the Mughal work shows a number of women at the well, one of whom is about to pour water into the mouth of a prince on horseback. The later dating of the present image accounts for the fusion of the different compositions, presenting a fine opportunity for the artist to elaborate on these charming figures and the landscape beyond.







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